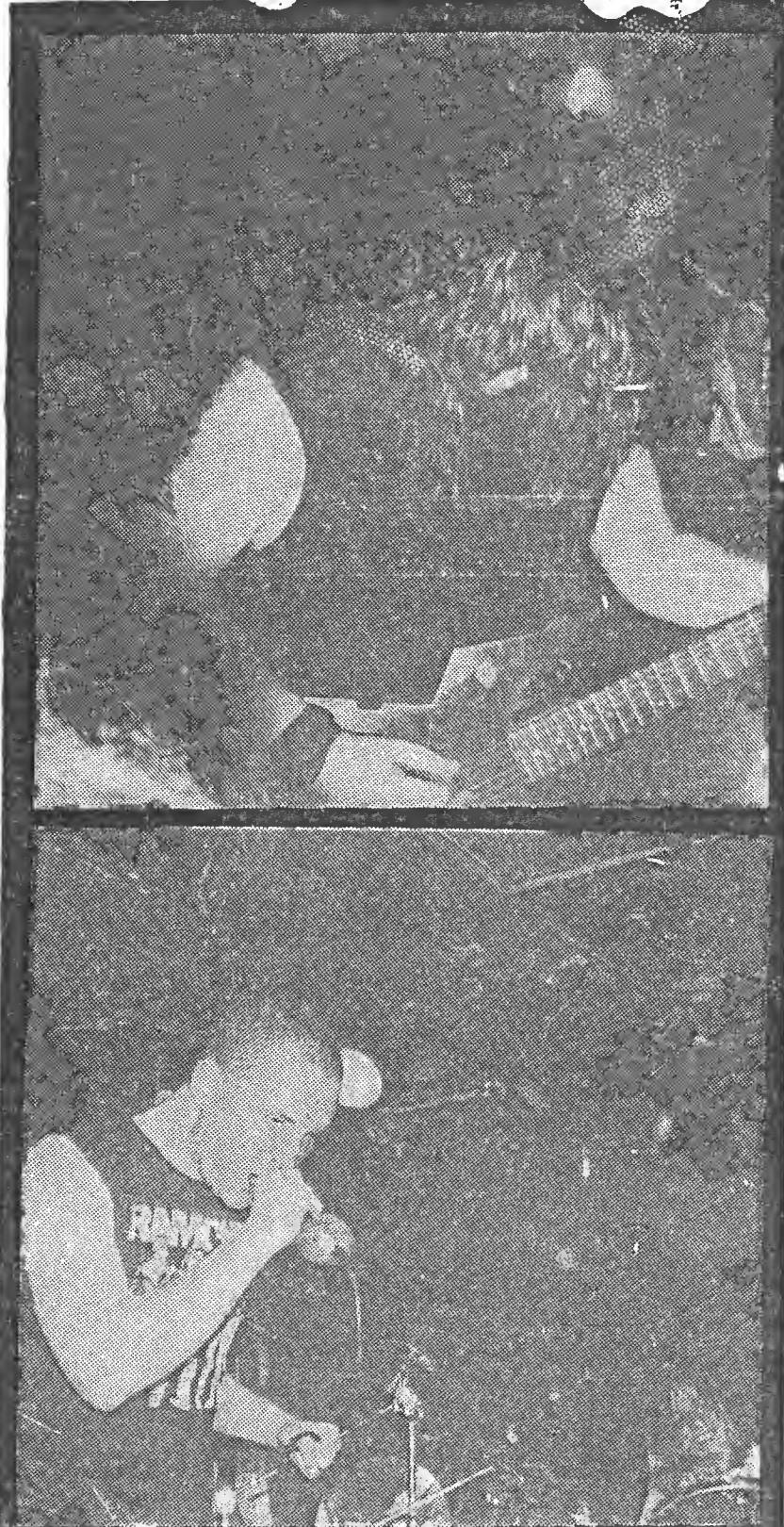


# CHASING SIGHTINGS



Number Two  
SUMMER 1989

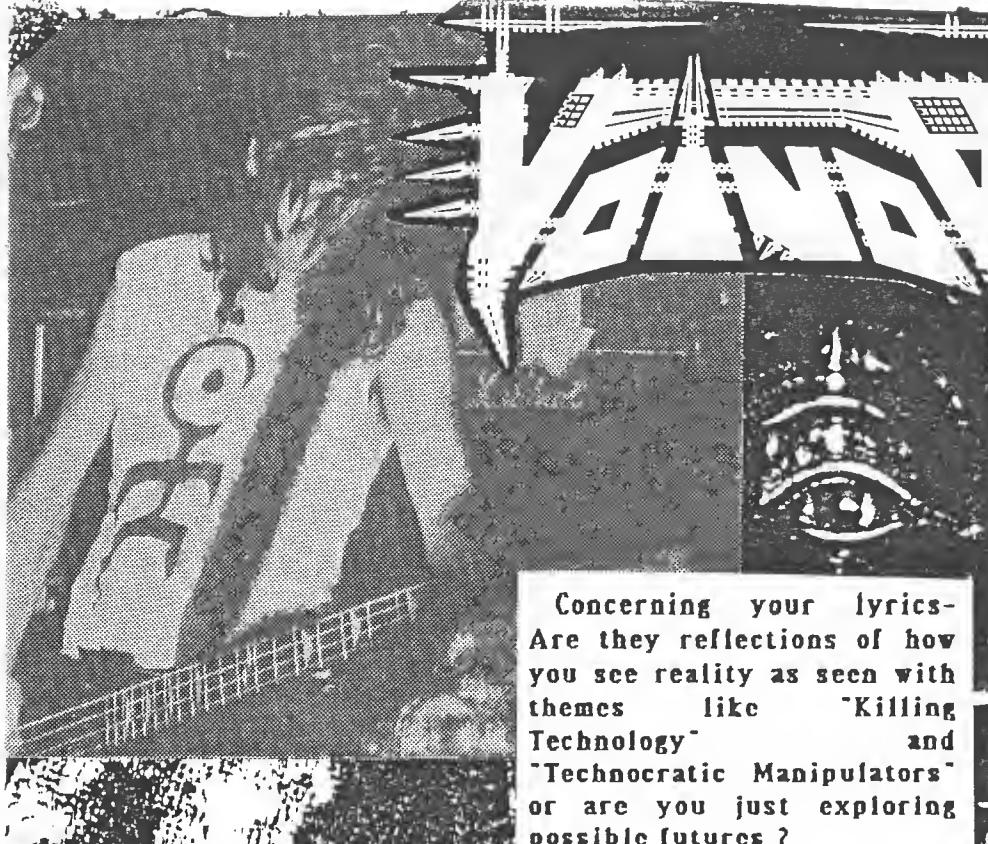


WITH ARTICLES ON:

ANIMAL RIGHTS  
VEGANISM  
FREE TRADE

And a short story by  
Bruce MacDonald  
"THE SECOND HAND  
MESSIAH"





The following interview was done with Away before Voi Vod's last gig here at the El Mocambo.

Since many people take Voi Vod for an extraordinary and revolutionary band, are there any artists or bands that you think are standouts?

Yeah, I'm impressed by bands who are trying to make music for the nineties, like Sonic Youth or Die Kreuzen.

Not only is your music extremely original and bizarre, but each of you has developed a totally new style of playing and singing. Has this developed naturally or was this a deliberate and conscious effort on your part?

Well, I guess it's natural, but we knew where to go from the beginning, like do a concept. It's just that technically it became more proficient and that's natural, but the basic idea of getting more and more weird was there from the beginning.

Concerning your lyrics- Are they reflections of how you see reality as seen with themes like "Killing Technology" and "Technocratic Manipulators" or are you just exploring possible futures?

It's talking about the future, but it's related to everything right now because we are jumping into the future right now- the end of this century. I mean I used to go to school and found I was more interested in old science, like alchemy. Then, the goal was like in research, they were trying to understand the whole universe so that they could understand their own brain because they knew that the most complex reactions were in their own brain. So the goal was like spirit transports- You had to be half mystic and half scientist. Then came the wars and in this century the mystic side just dropped away and then came the capitalist side and now science is dangerous and out of control. I mean, I'm into high technology, but on the "Killing Technology" Ip we didn't like the other side of it, the political side of it, the capitalist side, the stupid side. And even on "Dimension Hatross" it's the same, we are talking about the future, but it's all related to what we see.

Like "Technocratic Manipulators" is like a 1984 type of scenario.

Yeah, like Brave New World.

### Who writes the lyrics?

What's happening is that I create a concept for the album and then I create stories and I tell the stories to Snake and he writes the lyrics.

Have you had the whole Voi Vod concept in mind going back to the first album or has it developed along the way?

I had a lot of things in mind in the beginning and I just put it together along the career. I created those characters a while ago, but I create the concept from album to album. Except for "Dimension Hatross", which I created the whole concept in '86, while we were touring with Celtic Frost in the States, so the concept was there before "Killing Technology", except it took two years to develop the whole thing. That's why the next album won't be a full concept album.

Do you have songs written for the next one?

Yeah, we have seven songs and we have another one, but only the bass and guitar is ready.

Do you think audiences are perceptive of sophisticated lyrical content or do you think it goes over most people's heads and you are just writing for yourselves and a selected few?

We're not asking people what they want to hear; We are writing that stuff because we're into that stuff and we know that a lot of those kids just take the entertainment of the science fiction story; But I guess a lot of people are able to read between the lines because there are a lot of messages even if it's going to take a few years 'til those kids grow up, we don't care because we want to play what we want to play.

**Do you get inspiration from non-musical sources?**

Yeah, sure. A lot of books from the beginning of this century, like the nihilist period and the surrealist period and I haven't read science fiction for about ten years, but I just read a good science fiction book and it's William Gibson's "The New Romancer" and that kind of science fiction is okay because it's cyber punks and it's the same as the Voi Vod concept. But mostly books about perception, like Aldous Huxley.

**What artists do you admire? Do you do artwork for other bands?**

I'm into morbid art, so I like Giger, he's my favourite.

**He's my favourite artist as well - I like his biomechanical style of combining machines with living organisms.**

It's weird - I consider him as much an influence as Da Vinci.

**Yeah he has developed a totally original style.**

Yeah, he is totally advanced, he is totally far away in the future.

**Do you have the Necronomicon books?**

Yeah I have them both and New York City. I'm searching for another one, I think it's called the Sphinx.

**Amazing - How did you get them?**

In Germany and Switzerland and New York.

**You did the album cover for Capitalist Alienation, have you done any other work for bands?**

No.

**What was the Montreal scene like in the past and what is it like today?**

I don't know, I don't know much about the thrash scene. I know the guys from D.B.C., but I am more into bands like the Nils and the Doughboys. The Doughboys are my favourite band in Montreal.

**Your videos get you a lot of exposure. Do you think that after "Tribal Convictions" you appealed to audiences other than the thrash/ metal crowd?**

Yeah, definitely. We noticed that during the tour a few people came to me and didn't even know about us before the videos. They were listening to metal, but the heaviest they could listen to was Metallica, then they discovered us. Basically we had a real bad reputation at the beginning of our career, like Kerrang called us the worst band.

**I wouldn't worry what Kerrang has to say, but that's strange because even from your demo's you created a really big stir in the underground.**

Yeah, we've always been really big in the underground, but with our style of music it would be a couple of years or a couple of albums before we'd break....., like Anthrax and Slayer had to compromise a lot to get where they are. We're trying to evolve without compromise.

Since you are a real creative band with a lot of originality how does the business treat you - the music business is so pre-calculated and record companies try and create an image?

We've been lucky cuz we've always had total artistic control; We could do the music we wanted and I could do the cover I wanted to, but still I'm completely disgusted by companies because they don't give a fuck of what you think, they just do what they want, like putting a stupid sticker - I don't remember what was written on our album, but it was so stupid, so tacky - phoned the guys at the record company.

**But like with other bands - they're not artistic, but they fit the trend, like Slayer, they know nothing more than playing just thrash. But if yer truely an artistic band and you're doing what you wanna do most of the people don't understand what you're doing and the people who understand it least are the business people; you must find it hard balancing the artistic side against the business side of it?**

We've had our mistakes with companies, but we learned a lot and now we know where we're going, like with the next contract - we just signed with MCA/ Mechanix - we signed a contract saying we're going to sign with them when our contract with Noise is over. And the contract is perfect - we know what we're doing.

**Obviously the capitalistic side of music bothers you, so how can you sign with a major company like MCA?**

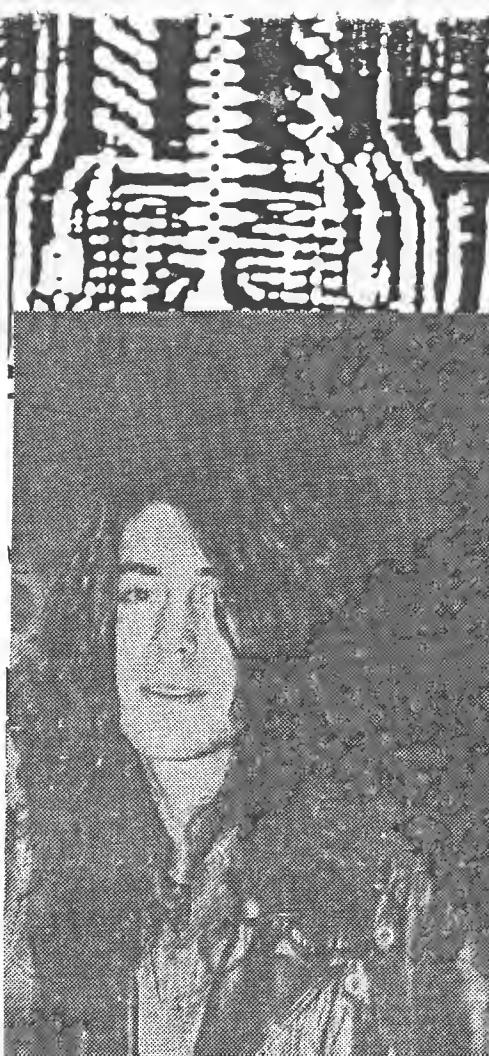
Because it's a must in a career. Like you're stuck with a real independent label and then you put out an album and you're on the map, you don't get any money, no tour, and then we sign with another independent label for three albums and this label is a little bit bigger, but still you're doing the punk circuit. You receive small money and you are getting more and more popular, but no major label wants to sign you because you're too weird and suddenly one label comes and offers you the sky - you sign man. After six years, you sign. You sign because you know you want have financial problems for fifteen years and you know that you will be able to put out the music that you want to, with the cover I want to, with the messages you want, no censorship.

#### **What were the problems with Noise?**

No problem, except that Noise is a three album's company. Like we did this tour to show that Piggy was okay and we did it without financial support. We paid for the whole tour and there was absolutely no promotion - so Noise have done absolutely nothing so we can't support a company like that, we have to move. Noise is a good independent label, but you can't go far with that kind of label because you need pushing for the tours, absolutely. You need money.

#### **So the new deal is for how many albums?**

It's for six albums. You should see the contract. I mean, I'm not a capitalist to the point of doing anything for money, but I want money to continue my trip and go further. Like I have my computer for art, and it's all for the band, like we need electronic material for the next album and we need money so we have to find some money and it's like coming down from the sky. We won't buy cars.



Since you were on an European label and played there a lot, did you find that the audiences were any different? Do the people over there seem to be into the music and lyrics or do they just come to slam dance or get stoned the way we're used to here?

Yeah, it's true that in Europe people are more into the lyrics and more into the concept, but I noticed this year there were a lot more people who knew the lyrics of the songs. But the thrash thing you know is already getting down; Like in '85 there was this big thrash pit and now people are more listening. I think it's good except at times there is this empty thrash pit and I hate it; it's like thrash or listen; do something.

What inspired you in the early days when you were underground and what inspires you now?

We were into the Sex Pistols and the Damned and then GBH and Motorhead, Raven and Tank and then we changed along the years to what was coming - Bauhaus, Sisters of Mercy, industrial and new psychedelic stuff and now Sonic Youth and Die Kreuzen.

Have you heard the new Ministry?

Yeah, I like it better than the other ones. Also old movies inspired us, like Eraserhead.

Where do you get your guitar designs? Are they custom made?

Except for Blacky, we deal with Liberatore - a guy from Montreal - he did some guitars for a lot of people, like Rush, but Piggy made his guitar. At the beginning I drew a few guitars for him and he did those guitars. And now he is drawing his own shapes. He just drew a double-neck for the next album - a twelve string and a six string.

What happened to Maurice (their old manager)?

He was sick of us and we were sick of him. We felt we had learned enough after Metal Blade to manage ourselves and we went one and a half years before finding something really solid for the future. \*



# LAICA

This interview was done in Belgium with Heibel on December 18, 1988. It was a long and confusing interview that covered such topics as Canada, snow, and NO MEANS NO. An edited version of that interview follows. Thnx to Scott Lake for asking the questions.

**You guys just got a new album out ?**

Yeah

**How's it selling ?**

We sold 500 I think.

**What kind of music is it ?**

It's different.

**Does it fit under any label ?**

No, I don't think so. There's some metal songs in it, some slower songs in it, some melodic songs, some hard rock songs.

**What do you sing about ?**

Personal things like "Poster of Debbie Harry" hanging on the wall.

**Is anybody straight edge ?**

No

**You guys had something written on the inside of the first album....**

Oh, straight not hate. That was our first singer, he was straight edge. Now we have a song called "Bottle, not Battle". He was Straight edge so everybody thought we were straight.

**What happened to him ?**

We kicked him out. We didn't get along with him any more.

**Who wrote the lyrics on the first album ?**

Bolle.

**Who writes 'em now ?**

Steven - He's our guitar player; And a couple friends of ours and a guy from Ireland.

**So how many brothers are you ?**

3

**Does everybody go to school ?**

Yeah.

**What do you hope to do, Peter ?**

I hope I'll graduate this year, then I'll go and study for another two or three years and then I have to do my civil service.

**In the army ?**

No, in Belgium you can write to people and say you don't wanna go into the army and if your lucky they'll give you a job instead.

**So does everybody have to go into the army in your band ?**

All of us except my little brother.

**Have you been there ?**

None of us goes to the army. We have to go, but we write that we don't wanna go then we can go to civil service.

**Where else have you played besides Belgium ?**

Holland, Germany, England, and Switzerland.

**How long are you guys gonna stay together, do you think ?**

Time will tell.

**What do you wanna accomplish by the time yer done ?**

Have a lot of fun- That's the main reason we play.

**So you wanna play in Canada, Eh ?**

Yeah or America. I prefer to play in Canada.

**What are your favourite Canadian bands ?**

SNFU, DOA, Dayglo Abortions, Asexuals.

**Do you have any new songs on the way since the new album ?**

Six new- But only the music- no lyrics. The songs are a lot slower now.

**Do you guys have any political songs ?**

Yeah, but not straight political. For example, "Debbie" in a way is a very political song. It's about a guy who doesn't love life any more and there's only one thing that keeps him going and that's a poster of Debbie Harry...and he wants to have an anarchistic revolution with her (laughter).

**So you guys don't worry about politics too much then ?**

No, not really. I'm interested in politics, but it's not the most important thing in life. And personally I don't like lyrics like "Fuck this and Fuck that"- I don't think it's necessary.

**So, who's yer favourite Band ?**

Descendents and C.O.C.

**How did you guys get into hardcore ?**

Crass and Flux of Pink Indians and Conflict - I liked the lyrics. We all liked Iron Maiden in the beginning. I still like them. We were all into hard rock.

**How long has Heibel been around ?**

From March of '85.

**Don't you think when you have an audience you should give them a message and say something and not waste it ?**

No. We've all our own ideas. I don't think we've got to shout "Do this, Do that." If you read our lyrics then you know what we believe in. \*\*\*

# SLAUGHTER

Here's an interview done with Slaughter some time ago. Actually the interview is done in two parts, as I did a follow up after their line up change. They seem to be in a state of limbo right now, time will tell whether or not they can keep it together. The first interview was done with the whole band, which at that time was Brian(Bri) on drums, Terry(Ter) on bass, Bob on guitar, and Dave, vocals and guitar.

So, what have you been up to since "Strappado" ? Bri: Not too fucking much, we recorded a couple of demos and now we're looking for a new record label.

Bob: Actually we got an offer from Maze Records, but now we don't know what's going to happen.

Bri: Chances are, we're going to be recording a new album entitled "Telepathic Screams" over Christmas.

Bob: Hopefully out before the summer.

**What was it like being on Diabolic Force ?**

Bri: Just great.

I heard rumours about bands getting fucked around, albums taking years to get released....

Bri: They're right.

Dave: It was the best experience of our lives.

Bob: Brian Taylor is my hero.

Dave: We were friends at the time....

Bri: But it's no good doing business with friends, but there's no hard feelings now.

# STRAPPADO

**What's the new line up ?**

Dave: The new member is Bob Sadzak, alias as "the Snowflake".

Bri: My mom might fuckin' read this magazine - Shut up.

Bri: Bob's a great contributor to the band and a great guy and we love him so much and if he ever did die we wouldn't show up at the funeral. Next question.

Ter: Wait listen to the solo.

Bob: They're god like and you know it.

**What's the deal with the new demo ? Are you going to release before the lp ?**

Bri: No, it's just strictly for record labels. See the problem is that there is so many bands out there - it's hard to get it listened to, so that's why we might be taking Maze.

Bob: We'll take Maze and hopefully another major record label will hear it and maybe we'll get something better.

**What about for radio stations ?**

Bri: Oh yeah, that's no problem if they want a copy of it, like if people write us we'll send it out to them, but we're not going to sell them at the Peddler.

After the release of "Strappado" a few zines claimed it to be one of the heaviest lp's ever done. Is this your goal, to be the heaviest band around and do titles like 'the heaviest' or 'the fastest' matter to you ?

Bob: We want to be the second Guns 'n Roses, man.

Dave: Nah, speed doesn't matter.

Bri: Just the fuckin' money.

Bob: With the new stuff we are getting away from that total heavy stuff and getting more into musicianship.

Bri: But it's still going to be heavy.

Bob: We are the first thrash/metal band to come out with a keyboard part.



Bri: Mark my fuckin' words, We will never be commercial.

**How well did "Strappado" sell and how much did you get from it ?**

Bri: Well right now I've got a house in Acapulco and I just bought dad a motorhome.

Dave: We never really got what we deserved.

Bri: We got fucked around for our cashflow.

Dave: We didn't get what we deserved. Put it that way. They still owe us money. They always were behind on payments to us, you know. The deal wasn't bad, but they didn't live up to their end.

**So what was the deal then ?**

Bri: No idea, they fuckin' just put out the album and sorta.....fuck you. They didn't even talk to us.

Bob: You don't even know how many albums you sold man.

Dave: There was no promotion, nothing. They didn't help us because we only signed one year with them, right.



**How about a tour ?**

Bri: Tour ? You're looking at it.

Ter: Depends on tonight.

Bob: Hopefully Quebec.

Bri: We're going to see what happens when we get the album out. When the album's out we're going to try and play some more shows, get a manager and all that shit.



Brian and Dave showed up at CHRY one night so we got caught up with what's happening with the band.

Why don't you tell us who's in the band now, what were the problems with the other members, etc?

Dave: We can't say that on the air.

Bri: Well, we got this one guy, what's his name again, he plays bass - he's a new guy....It's Rob and well we got this other guy, Angus and he looks a bit like a light bulb.

What happened to old members?

Dave: Terry Sadler, one of the original founding members with me, I guess, he's....

Bri: He won a lottery and moved to Switzerland.

Dave: No, he turned twenty-nine on February 17th and he says he's too old for this metal thing, so he sort of picked it in. So he's defunct and these guys are like a package deal - We needed a bass player, so we go let's kick out the guitarist.

So does the line up look stable?

Dave: Very stable as soon as Angus gets a Marshall.

# SLAUGHTER

Okay, you've got these recordings you've done for a record deal, when can we expect something for release?

Dave: As soon as that damn contract from Metal Blade comes.

Bri: We've been getting a little bit of feedback, like we got a good review in Kerrang. And if you've ever heard of world famous Maze Records, he phoned us up and kind of led us on and really he took me heart away, but it kind of fell through.

Dave: William Howe phoned me a little while after and said he wanted to do something with us, so they're drawing something up right now, so we're just sitting here with our fingers crossed.

Are you going to use the same recordings from the master you used to do the demo?

Dave: Nah, we're going to do it again.



Bri: We got the songs off the first demo we did, the "Paranormal" demo, we got it the way we wanted it to sound perfectly, to us anyhow.

Did you engineer it yourself?

Bri: Yeah, we got this guy name Bernie and he's an engineer, but we gave him a few tips.

Dave: We produced it, yeah,...his feet smelled.

So your hoping for Metal Blade and hoping for a better working relationship then you had with Diabolic Force?

Dave: No comment, no comment.

Your a little bit more calm than the last time I asked you about it.

Dave: No comment, no comment. \*



AN INTERVIEW WITH...

# SON of HAPPY

## SON of HAPPY

## SON of HAPPY

## SON of HAPPY

The following interview was done with a once great (now defunct) local band that went by the name SON OF HAPPY. No strangers to the hardcore scene, they made a name for themselves through many live performances and one hot demo. The interview was done with guitarist/ vocalist Chris LaBonte and this may sadly prove to be one of SON OF HAPPY'S last.

### Where did you get your name from?

The name is from the Uncle Bobby show. Son of Happy was a little macrame/ knitted puppet that used to help Bimbo the Birthday Clown announce birthdays and such ( Hence the skeletal doll image in our logo ). The character is 100 % Canadian and 100 % cult figure. A natural for a band name.

### I heard that you started with a drum machine. Is this true and how did you get the band together?

We did play with a drum machine for a while (not live, just in practice) before we snagged a drummer. It's pretty difficult to program those things for hardcore - at least it was for us - so we veered away from the sucker. The band just kind of fell together through friends. Dave and I liked hardcore and other alternative music - got sick of just watching. So we kicked around the idea of startin' a band. Pete (Skeletor) has lots of band experience - was in Durango 95, etc. Dave and I couldn't play very well, so we learned a lot from 'Skel'. We wrote a few songs (they're still in the set) and plinked around with them, on our own; with a drum machine, and then with our drummer, Chris Parkinglot, who we stole from a 'mod' band.

What does the title of the demo, 'T.A.L.H.S.O.M.A.', stand for?

T.A.L.H.S.O.M.A. stands for "Take A Long Hard Suck On My Ass!". Pretty mature and progressive, eh?

### Are you going to record vinyl soon?

Vinyl has long been a goal for us, but with this line up change and lack of funds - 'soon' is a relative term. I suppose the dinosaurs asked themselves if their era would end 'soon', too.

### What do you do outside of the band - work, school, etc.?

I am regularly employed. I have been a layout typist in an animation studio; a mural painter; a free lance illustrator/ cartoonist, etc. Most of my work has been art/ commercial art related. I'm kind of living day to day right now. Dave works as a cameraman at an A.V. house. Skeletor is a film/ sound editor for a large animation studio. Chris P. is a film editor at a well known commercial house. We all work or have worked in film or video or commercial art - Wierd, huh?

### What are your feelings about the Toronto hardcore scene?

I think the scene right now is kind of in a lull - though there are some great bands around. It's hard for new bands to get started because of the scarcity of venues. I think what we need are some new clubs, some awareness of newer bands, and some new blood to warm things up. You can see the new directions taken by musically proficient bands like NO MIND and ROCTOPUS - but I'm sure they get tired of being the cornerstones. Audience support and some 'do-it-yourself ism' would really help.

sticks, skins n' chrome: christopher

Who writes the lyrics - What messages are you trying to convey through them?

Most of us write the lyrics. We're all pretty diverse individuals so we don't portray one message or anything like that. I tend to attack issues and write a song about something - I feel uncomfortable just writing a 'rock' song or a 'poetic' song - My songs are little tirades about something usually. I try to infuse a sense of humour and try to stay away from the standard 'punk' or 'hardcore' issues. They tend to be personal observations - but don't necessarily reflect what everyone else in the band feels. I guess we run the gamut from abstract to concrete - depending on who wrote the song. Here is a list of some things our songs are about - Redneck-ism (against), the scene, the police, couch potatoes, fashion pigs and jet setters, the media, people who don't listen to other people, being psychotic, advertising, the great explorers, driving pick up trucks, veal farming, lanacaine, drunk driving and MORE!!!

### How did you become exposed to and involved in hardcore?

I started out like most people, I guess, listening to British punk and new wave and all that stuff - I listened to a lot of reggae and ska, too. I was exposed to American hardcore by some friends at College and started going to shows in Toronto. I made more friends - learned more bands. The 'IdiKo' s days were a great boost to my enthusiasm. I guess talking to musicians and people associated with the scene got me thinking that I could do it, too. I was working and making good \$ at the time, so I bought a guitar and a little amp and begged some people to jam around - I sort of learned some covers - And then just wrote some little songs and Dave and Pete and I worked on verses, choruses, cool parts and stuff and away we went.



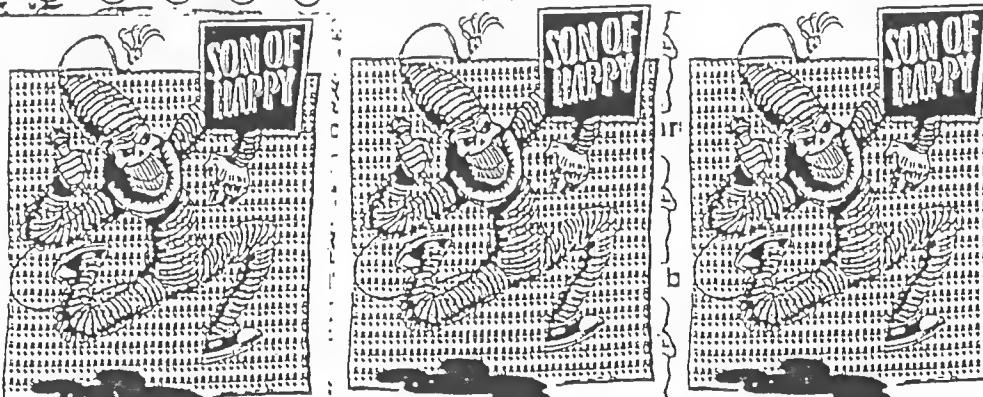
# SON OF HAPPY

I heard you are a vegetarian -  
Are all the members Veg.  
Heads; How long have you been  
a vegetarian and why did you  
get into it ?

I am a vegetarian (ovo-lacto, so far) no one else in the band is a vegetarian - Although Dave just eats fish. Pete eats anything from this planet and Chris eats anything packaged in styrofoam or cardboard. We joke around about it, a lot - And they tolerate my veggie ramblings pretty good. I've been a vegetarian for about a year and a half. I'm still pretty new at it, but I love to cook, so new recipes with previously foreign ingredients turn my crank. I am not a health nut - I'll keep drinking beer and eating bags of junk until they start making it with meat. My prime motivation is respect for animals cute or ugly. I figure that you can nourish yourself without imprisoning, abusing and then killing a creature, so why not try? Besides, now, I know more about food than I ever did and enjoy discovering new kinds. Eating is such a large part of everyone's life, yet we don't really think about it enough. So, save a pig; Eat some Tempeh!

8 Is Skeletor his given name -  
{ Where and why did he get this  
name ?

Skeletor is Pete's nick name because he's very strong, yet looks very skinny (like a skeleton). Anyone who plays guitar like he does deserves a 'super' name! Don't you think? Also the fact that we worked in cartoons together helped a lot in dubbing him "Skeletor".



King lot.

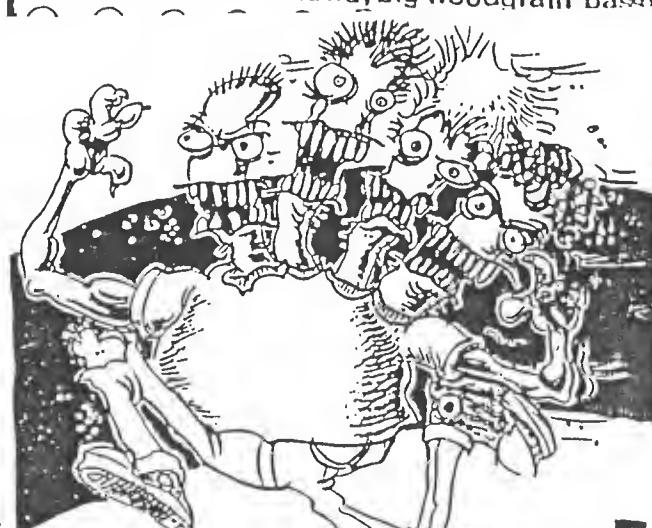
sticks, skins in chrome: Christopher parking lot

You've now grown goatee's -  
What's the deal?

The goatees are gone ! I still have a beard - Dave shaved his off when he quit the band - And pete's kind of disappeared over the X-Mas holidays - Chris P. never had a beard. There was no reason for the beards - Just a weird coincidence. I hate to shave, so I'm going to try and keep the beard for a while.

Are there any final comments?

SON OF HAPPY is in a state of limbo right now. I'm not sure what the next move is. I guess we'll lay low for a while until the remaining members can find some time to talk about it. Any support or suggestions are welcomed. Write SON OF HAPPY in care of Chris LaBonte at 16 Risal Blvd., Toronto, Ont., M6B 1S3.



# SON OF HAPPY





# ALCOHOL PREPS



This interview was done with Craig Weller - vocalist for yet another defunct Toronto band, ALCOHOL PREPS. Although they played less than a dozen shows, they released a very cool demo entitled "Infected". It may still be available so why not drop 'em a line at the address contained within the interview. Members have gone on to form various other projects, the first to surface being STICKMAN. They too have a demo available entitled "Yikes!!", but available at a different address (ed. note: see review in "Local Yokels" section).

## Who's in the band and how old are you all?

In the band there is me (Craig Weller) and I am the lead vocalist. Then there is Troy Shapcott - bass guitar, Jeff Horton - lead guitar, and Dean Bentley - drums. In the band we are all 19 years old except Dean, who is 18 years old.

## When did you form the band?

We formed the band back in the spring of '87 because our school was having a battle of the bands. But the band has been around for four years, but went through numerous changes, but we got back together for the 'Battle of the Bands' at our school.

## What was your motivation for forming the band?

The motivation for forming the band was for playing music which we enjoy and have fun doing it.

## Where did you get the name from?

The name came about when the first singer of the band used Alcohol Preps for his acne problem, but I really don't know why we used it for the name of the band.

## What are your immediate plans for the future - Gigs, recording, etc.?

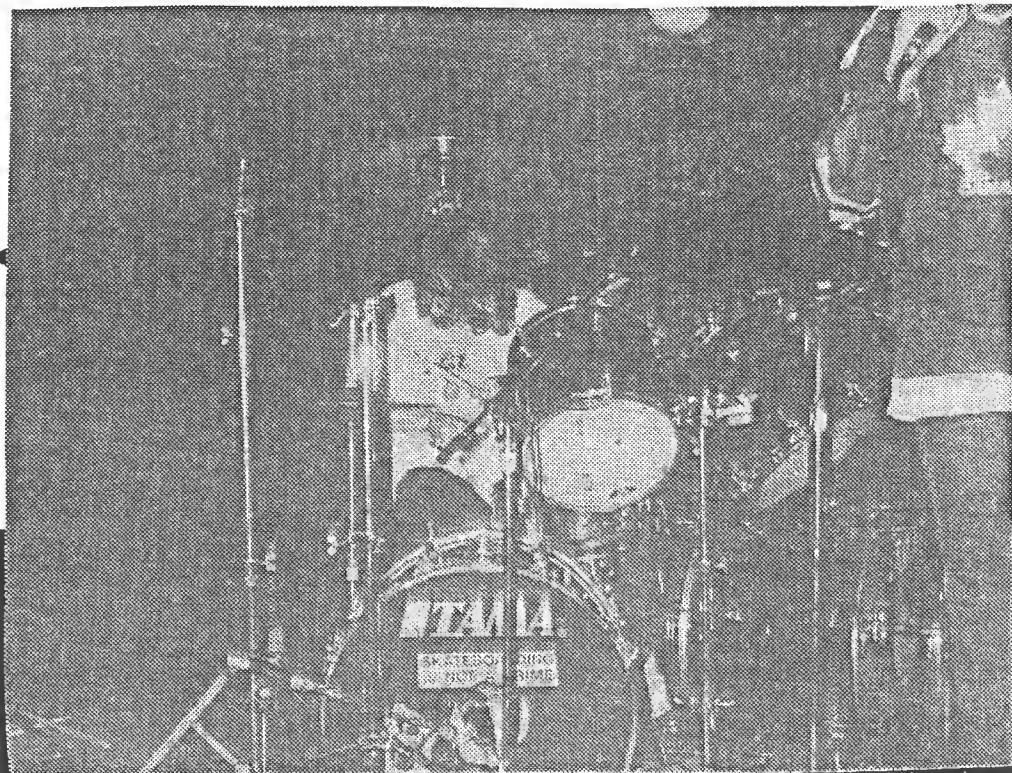
Our plans for the future are to get a P.A. for jamming purposes and we're probably going to set up a show with DEGENERATE YOUTH, who are fuckin' awesome, either at the Slither Club or the El Mocambo.

## With the Maple Leaf on your demo cover and the song "I'm Canadian" - Are you nationalistic?

We are heavily nationalistic and more Canadians should be for we should be proud to live in one of the best countries. I know it's not perfect, but it's better than most. I know that we are heavily influenced by America because they have control over a lot of communication (eg. T.V.); But we have to pull our talents out and compete. Also we have great Toronto bands that can kick ass, they have to be put out there so people can hear them. I think the bands should help each other by giving new bands some shows and really stick together.

## What are your feelings about Free Trade?

If I write everything that I feel about Free Trade I could be writing for days. I disagree with it because it disappoints me because too many Canadians want to be American. Economically, it could be good, but money isn't everything. I feel the more money we get flowing into Canada, the more corrupt and greedy people will get. Also we really don't know for sure economically it will be good, it's kind of like taking a shot in the dark as far as I'm concerned.



**How many gigs have you played and with whom ?**

We have played, in total, six shows and the last one was at the Siboney on Sunday, which was totally fun except for a couple of people who didn't take to us too well. Bands we have played with are M.S.I., D.O.G., DISASTER, and our first show was New Years '88 with B.F.G. and FORCED ANGER, from Detroit.

**What do you all do in your spare time ?**

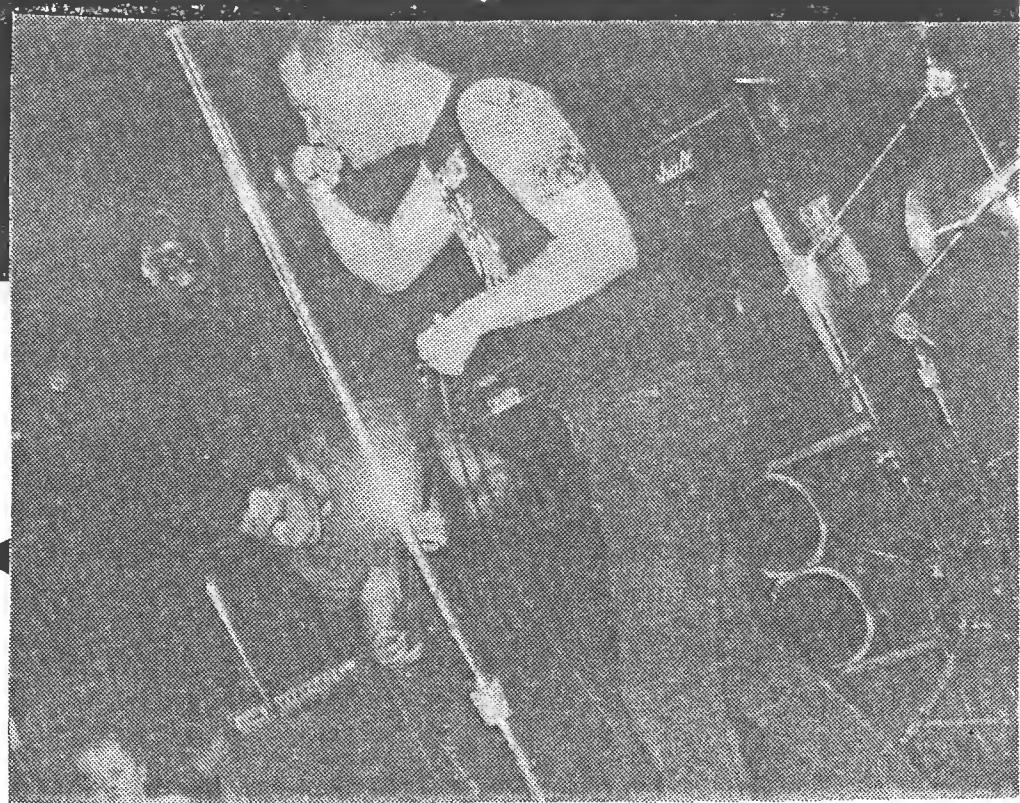
Well Dean and I hang out a lot together and usually we listen to a lot of tunes and drink beer at Jim's house. Also Dean hangs out at Chez Paree, the strip joint, because it's the only bar that serves him and someone should tell him to stop getting table dances from ugly chicks. I also watch the Love Connection because it makes me laugh when the date goes shit.

**Is the line up the same as was on the demo ?**

Yes the line up is the same. But I want another guitar player to enhance our sound, but I have to convince Troy and Jeff.

**Is the demo for sale ? How much and where can people write ?**

The demo is for sale and it costs four smucks. You can write to me for it at 4163 Murray Hill Cres., Mississauga, Ont., L5C 4H9.



**When was the demo done ? In what studio, how many tracks, etc. ?**

The demo was done in late October. We did it in Troy's room in his basement. We used a twelve channel board, mixed everything, and it all went through the board to a reel to reel. Also I think we used quarter inch tape on the reel to reel machine.

**What's the deal with B.J. Cuddles ?**

At B.J. Cuddles everything kind of went wrong. It was advertised as being all ages, then when people were coming in, the bartender said it is against the law to have all ages shows in Mississauga. People were bringing their own beer into the club. Near the end of the night, the bartender was walking with a baseball bat, which I wanted to stick up his fuckin' ass. When M.S.I. was on, some redneck guy, drinkin' his manly Coors Light, chucked a glass at M.S.I. We also got a rental amp stolen, which turned out to cost like a million dollar amplifier. In all it was a total DISASTER, who actually played their first show that night. But the biggest drag was that, if everything went well that night, the owner was going to book hardcore shows there quite often.

**Anything you'd like to add ?**

Yeah, I want another guitar player to play rhythm. If anyone out there has half decent equipment and can stand our tunes then write me. \*



## THE SECOND HAND MESSIAH.

A short story by Bruce MacDonald

### The Politics of Circumstance

What can be lost was never gained.  
Singularity is heaven's domain.  
Night is day and day is night.  
In the politics of circumstance  
Who can say which is right.

What is dead cannot be maimed.  
Singularity is heaven's domain.  
White is black and black is white.  
In the politics of circumstance  
Who can say which is right.

What is real cannot be feigned.  
Singularity is heaven's domain.  
Right is wrong and wrong is right.  
In the politics of circumstance  
Who can say for which to fight.

A light breeze, with neither cold nor warm intentions, blowing through hallow streets, bouncing off brick; the buildings, animate and inanimate, giving and taking from the ambience; neon flashing; wooden heels, klick-klick, klick-klick; women selling flesh; hobos buying time; children kicking a tin can, singing some ancient rhyme; poverty is perpetual, like decay, in its relentless progression to some undefined, yet finite, degradation.

"Change for coffee?"

"I was going to ask you the same thing."

"Go fuck yourself asshole."

To find the page as pure in its completion as perception in perceiving.

Alone and aware; brown leather shoes, a heavy blue overcoat-more for winter, denim pants-old and faded, a striped blue scarf-more for winter; I am alone and aware, swimming against the tide that would carry this nefarious cocoon, blaspheming the word community, into a sea of despair.

The poet is always alone. Suffering is the trial that permits treason against the normal flow of human

consciousness, for which all artists, in their time, are persecuted.

To find the page as pure in its completion as perception in perceiving. I think therefore I am; I think therefore I am; I think therefore I am. I wonder yet still exist.

"Charlie! How's it going?"

"Not too bad-just getting off work?"

"Yeah. Long day. What about you? What are you up to?"

"I had to go to Marlborough's to get a new typewriter ribbon."

"So....you heading home now?"

"Yeah. You?"

"I'm going to the pump for a beer. You want to join me?"

"No. Thanks anyways. I have to work."

"I thought you writers didn't live by a punch clock."

"First of all, I'm not published yet-so don't call me a writer. Secondly, I'm on call twenty-four hours a day."

"Alright. What about tonight. You want to throw some?"

"Very possible. Check in on me."

"OK, Charlie; I'll do that."

"See you Mike."

"Later Charlie."

A railing; hanging on its screws; paint peeling off the columns; stairs moaning under their duty; a heavy wooden door-oak; a horizontal, half-moon window in it; the Victorian home, how I love to call it home. Science has no explanation for beauty.

"Mr. Adams."

"Oh, hello Mrs. Duncan. How are you?"

"I....am fine, thank you for asking, but the third floor is not. It reeks of cigarette smoke, Mr. Adams. I told you, Mr. Adams, when you took a room here, that there was to be no smoking."

"Very sorry, Mrs. Duncan. It was just the one I snuck in before bed last night. I was in my pajamas, and I couldn't go to the front porch for a

smoke. It won't happen again. I promise."

"I should hope not, Mr. Adams. Learn to control that habit, or better yet, give it up. Good-day Mr. Adams."

Four white walls, always four white walls; a typewriter desk standing in the corner, looking out the window; the window looking onto the street, the parking lot, the neon sign: 'Harry's Char Broil'; an electric typewriter sitting atop the typewriter desk; an old swivel chair on wheels; a mattress on the floor; always nothing on the four white walls; there is nothing I would want to look at every day.

To find the page as pure in its completion as perception in perceiving.

Where did I leave off? Oh yeah-the poem. Where to begin? The poem about existence. What am I trying to say?

A gull, not far from the lake, swimming in the grey September sky; cascading, rolling on the wind; a backdrop of eternity for every stroke of its wings; form and theme-as in God-are always symbiotic.

Writel Don't look out the window! Writel

Descartes thought we existed because we thought—"I think therefore I am." Express this poetically. The writer, he steals my breath, walks beside me all day, but when confronted disappears.

In the parking lot, a man walking about; a heavy blue over-coat-more for winter; brown leather boots, old and worn-more for winter; a weathered face; deep gaunt lines, square jaw, high forehead, cropped hair; picking up garbage; he picks up garbage-another lost soul.

Maybe the title at least-'I am'- it sounds like a good title. I am- where does this take me?

"Charlie?"

"Yeah...hello?"

"Hi Charlie, it's me. Can I come in?"

"Sure Mike, come on in."

"Am I disturbing you?"

"No. Not at all."

"How's the writing coming?"

"It isn't."

"What's the problem?"

"I don't know Mike. It's kind of hard to describe...sort of like being potent. You want to write, but there's no energy in your fingers to hit the keys. Does that make any sense?"

"It might...if I was a writer."

"What time is it?"

"It is seven-thirty."

"Where does it go?"

"What?"

"Time."

"I don't know. You into some darts

"Sounds good to me."

"You know Charlie, I've got some posters if you wanted to put something on your walls."

Streetlamps; standing tall on their concrete pillars; casting a hopscotch light. light-dark, light-dark; hanging with each football; jabbing the night; a streetcar passing by, with hum, flashes of crimson and brass, hopscotch reflections of colour and light; these moments, so quick, so bright, seem to mock what I think is right.

"Charlie...? Charlie?"

"Yeah."

"What, you dreaming or something?"

"Just lost for a second. Mike. Just lost for a second."

"You got your darts?"

"Yeah. They're right here in my pocket."

"What weight do you throw again?"

"Twenty three grams."

"You like that weight?"

"Yeah. It does the job."

"I don't know. I used to use a heavier weight, when I first started laying, but now I'm accustomed to a lighter one. The ones I've got now are sixteen grams. I find that I have to hold them a little tighter, and I have to give them a good push, but they

don't drop their line at all. Sometimes I find that a heavier dart can drop its line, so you end up falling below the target."

"I know what you mean. I used to use a lighter dart too. I switched to a heavier dart because they do most of the work for you."

"What do you mean?"

"Well, it's just what you were saying; You have to hold the dart tighter, and give it a good push. I don't. That's what I mean by the dart doing some of the work for you."

"Oh yeah, interesting point. Maybe I'll give your darts a try tonight, Charlie. I haven't used a heavier dart in a long time."

"Sure. No problem."

A street person; sitting in a doorway alone and unaware; a swollen face from exposure; a torn shirt, bare white skin of his stomach hanging out, mud in his hair, black fingernails; his body trembling; his eyes on fire-the fire within; his spirit, an endless field of wheat, burning; burning without respite; who dropped the match?

"Geez; Did you see that guy, Charlie? I'll tell you- I've been living in this neighbourhood for over a year now. You think you're used to it, but every once and a while you come around a corner and there's a guy like that. You see ten...twenty street people a day, but these ones-the ones that pop out at you like that-they stick in your head. They haunt you. You know what I mean, Charlie?"

"Yeah. I know what you mean. What do you think poor is Mike?"

"Are you going to start that tail chasing stuff again tonight Charlie? Because if you are, I'm just going to put cotton in my ears."

"Relax Mike. It's a simple question; What do you think poor is?"

"Aaaaaawwww Jeeeeessssuuuussl Poor is no money, alright? End of conversation."

"I agree. Poor is no money. No money means that you're always

going to be renting from somebody, right?"

"Yeah. Right."

"So poor is always owing somebody or something, always being indebted?"

"Ya. Ya. You're right. I agree. So what's you're point?"

"Just making conversation, Mike."

The bar; a long oak, L-shaped leaning post; neon signs hanging on the walls; scattered voices inflecting, deflecting and reflecting through the air; men in alcoholic stupor staring, here, then there; meditating on loneliness; hoping, praying that the soul can be cured with a placebo; it can't.

"Not too many people here tonight."

"Just the devout."

"What?"

"Nothing."

"Go grab the board, Charlie. I'll grab a couple of beers."

"I'm drinking soda water."

"You don't drink?"

"I don't drink."

"You crack me up, Charlie."

"Glad to hear it."

To find the dart as pure in its completion as perception in perceiving.

"You want to warm up?"

"No, just diddle for the middle."

To find the dart as pure in its completion as perception in perceiving.

"Nice try, Charlie...but not good enough."

"A bull first throw. Have you ever played tournament darts, Mike?"

"Nope. So how long are you going to give this writing thing, Charlie?"

"What do you mean?"

"I mean, are you going to give yourself a certain amount of time to get published?"

"I don't know if I look at it that way, Mike. To me writing is a means of expression. I hope I'll always be doing it."

"Yeah. But what do you want to be? I mean, is that it, being a writer? What's the big plan; write a best

seller? Write for television? What's the angle?"

"I see what you're getting at. Well, I don't know if I'll ever be able to support myself writing. But I don't know if I want to go back to school either."

"You went to school? Where did you go?"

"Here and there. I have a few university credits. What about you, Mike? What do you want to be?"

"Me? I am what I am."

"You think therefore you are."

"What's that?"

"I think therefore I am-Descartes."

"I used to have a dog that seemed to be able to think. It knew how to ask to be let out. It's kind of weird when you think about it."

"Animals don't think, Mike. They act on instinct."

"Yeah. And we're real different."

"Don't you think so?"

"Look at sex. It's a billion-dollar industry in our world. And we're the most advanced people on the planet. I call that a perversion of instinct. It doesn't hold up to a dog's way of thinking if you ask me."

"It's about consciousness, Mike. Does your dog know what it's doing when it's trying to find a mate?"

"More than me. I never heard of him spending forty dollars on drinks for the poodle down the street."

"I don't think you're being realistic, Mike. Animals don't think."

"And I think you're making too much of the human animal."

"Nice darts, Mike."

"Thanks. I didn't even think about them."

Alone and aware; walking home at this midnight hour, through cloistered streets-even at this hour abounding with energy, vitality. To find the words that will match these forms, these sounds, this vitality, this is what I want. But if they can't be found, what am I? I don't know if I can find them, but I don't know if I can ever stop searching-searching for

the page as pure in its completion as perception in perceiving.

To find the page...

Four white walls; nothing on them, there is nothing I would want to look at every day. The typewriter desk, staring at me; sit down! Write!

I think therefore I am. I think ther...

In the parking lot across the street, a man, that same man, walking about, picking up garbage; he must be mad. He must sleep on the street, the poor mad bastard, poor mad bas-

In the parking lot across the street, A man walking about in

A heavy blue overcoat-

More for winter;

Brown leather boots-

More for winter,

Picks up garbage.

His form-as inapproachable as his theme-

In this moment, does seem

To surround me like a gentle stream.

In the parking lot across the street, A man walking about in

A heavy blue overcoat-

More for winter;

Brown leather boots-

More for winter,

Swims against decay.

Love is perpetual, like creation, In its relentless substantiation

That we are a part of a divine affirmation.

In the parking lot across the street, A man walking about in

A heavy blue overcoat-

More for winter;

Brown leather boots-

More for winter,

Points the way.

These moments, so quick, so slight, Seem to mock what I call sight And give cause to a greater plight In a room across from the parking lot,

I write about a man in  
A heavy blue overcoat-  
More for winter;  
Brown leather boots-  
More for winter,  
And I will find the words for a  
form

In which spirit did stay. \* \*

## CHRISTIANS AGAINST CHRIST DEMO '89



IT'S A  
Good Day  
To Die/  
For info  
and Sticker  
writes

C.A.C.  
1403 S. Thomas Str.  
Apt 22  
Arlington, Va, 22204, USA



22 SONGS - 12" LP  
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SEA / ONLY 1000 COPIES  
SMILE OR DIE RECORDS  
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NORMAL IL. 61761

HAVE YOU  
EATEN A  
DEAD ANIMAL  
TODAY?

IF YOU LOVE  
ANIMALS-  
WHY DO YOU  
EAT THEM?

ENJOY YOUR  
MEAT-  
AN ANIMAL  
DIED FOR IT

CANCER AND  
HEART DISEASE  
IS THE REVENGE  
OF THE ANIMALS  
THAT YOU EAT

EVERY YEAR ~~6~~ BILLION FARM ANIMALS ARE RAISED  
AND SLAUGHTERED UNDER THE MOST BRUTAL  
CONDITIONS MERELY TO SATISFY THE HUMAN DESIRE  
TO EAT ANIMAL BODIES.



## Vegetarianism and Health

1. The human digestive system and other bodily functions are in every way like those of fruit eating animals and very unlike those of carnivorous animals. Just like other vegetarian animals, the human digestive system is twelve times the length of the body, (in meat-eaters it is 3 times as long), we sweat through our skin (not our tongue), we drink water by suction and our tooth and jaw structure is vegetarian. From these physical facts it can be deduced that humans must have evolved for millions of years living on fruits, nuts, grains and vegetables.

2. The Journal of the American Medical Association has reported that a vegetarian diet can prevent 90-97% of heart diseases.

3. Over 50% of North Americans are overweight, while on the average, vegetarians weigh about 20 pounds less than meat eaters.

4. Meat moves extremely slowly through the human digestive tract which is not designed for a meat diet. The lack of fiber in meat has made chronic constipation a common problem in our society. Present research indicates that appendicitis, diverticulitis, cancer of the colon, heart disease and obesity are all reduced with a diet high in natural fiber.

5. Plants provide, on average, more than twice the amount of vitamins and minerals provided by meat and fish.

6. The kidneys of meat-eaters have to do three times the amount of work to eliminate poisonous nitrogen compounds in meat than do the kidneys of vegetarians.

7. When an animal is killed, the proteins in its body congeal and substances called ptoxins are formed. These ptoxins result in the extremely rapid decomposition and putrefaction of the animal flesh. As it takes meat about 5 days to pass out of the body (vegetarian food takes only 1 1/2 days), the disease causing products of decaying meat are in constant contact with the digestive organs. The habit of eating meat in its characteristic state of decomposition creates a poisonous state in the colon and wears out the intestinal tract prematurely.

8. Scientists at Harvard have found that the average blood pressure of vegetarians was significantly lower than that of a comparable group of non-vegetarians.

9. Animal flesh contains large amounts of certain fats, such as cholesterol which do not break down well in the human body. They begin to line the walls of the meat eater's blood vessels. As a result high blood pressure, strokes and heart attacks occur.

MEAT EATING

# The Politics Of Food

EAT THEM?

ENJOY YOUR  
MEAT-  
AN ANIMAL  
DIED FOR IT

CANCER AND  
HEART DISEASE  
IS THE REVENGE  
OF THE ANIMALS  
THAT YOU EAT

STOP KILLING  
YOURSELF AND  
THE ANIMALS-  
DON'T EAT MEAT

CANNIBALISM

STOP KILLING  
AND EATING  
OTHER  
CREATURES

THOSE WHO BUY AND  
EAT MEAT ARE JUST  
AS GUILTY OF ANIMAL  
MURDER AS THE  
BUTCHERS WHO DO THE  
KILLING AND SELLING

BE KIND TO  
ANIMALS-  
DON'T EAT  
THEM

MEAT IS  
MURDER  
OF ANIMALS  
AND PEOPLE

DON'T TURN YOUR  
STOMACH INTO A  
GRAVEYARD FOR  
DEAD ANIMALS  
BIRDS AND FISH

## Total Vegetarian or Vegan

A total vegetarian is one that does not eat animals or animal products in any form whatsoever. This diet consists of mainly fruits and vegetables, beans and whole grains, nuts and seeds, seaweed, etc. No dairy products are included in this diet. Those who include dairy products in their diet are ovo-lacto vegetarians, ovo - eggs, lacto - dairy. To be vegan is to follow a vegetarian diet and lifestyle using no animal products derived from leather, horn, or other animal parts. For ovo-lacto vegetarians who do not feel ready to make the step to a total vegetarian or vegan lifestyle, free-range dairy products are available at most health-food stores. For those who are ready to eliminate dairy products and eggs from their diet, the following should be observed.

1. Have at least one serving of each of these foods each day:

Legumes - soybeans, pinto, kidney, or chickpeas, etc.  
Whole grains - rice, millet, oats, wheat, etc.  
Leafy dark greens - spinach, chard, watercress, etc.

2. Have at least three servings of each of these foods every day:

Tofu or soy milk, soybeans, other soy products, almonds, cashews, sunflower seeds, sesame seeds, peanuts, raisins, dried fruit.

3. Have two to four servings of each of these foods every week:

Lecithin, nutritional yeast B, molasses (unsulphured).

4. Have at least once a week:

Cooked/raw carrots, broccoli or other green vegetable, cabbage or cauliflower, cucumbers, zucchini or green pepper, potatoes, onions, bananas, raisins, millet or other grains, molasses, engevita or 'good tasting' yeast, lecithin, acidophilus or tofu.

5. Eat three or more times a week:  
Spinach or other dark leafy greens, lettuce, apples, oranges or other fresh citrus fruit, dried fruit, nuts and seeds (raw), brown rice or other whole grains, legumes, whole-grain cereal, natural oils, fresh 100% real juices, vitamin B-12 rich foods and calcium rich foods. (ed note: for more information on B-12, see "Why Vegan".)

### Protein

Vegetarians worry about where to get their protein from. Every natural food except for sugars and oils contain some protein. The concentrated vegetarian sources of protein include legumes, soy bean products, nuts and seeds, leafy green vegetables, whole grains and dairy products if used. Many nuts and vegetables are nearly complete proteins in themselves, and when taken in combination with other certain incomplete proteins they become complete. Many bean and grain combinations have equal or more protein value than meat. The main functions of proteins in the body are to furnish energy, provide enzymes for digestion, provide antibodies and antitoxins for resistance against disease, and build and maintain the body cells.

### Calcium

Calcium is a concern for those who eliminate dairy products from their diet. There are many sources of calcium in the vegetarian diet such as almonds, sesame seeds, dark leafy greens, soy products, seaweed, etc. And on a plant based diet one needs less calcium than on a meat based diet, because too much protein causes a depletion of calcium in the system.



10. The vegetarian avoids the various drugs, chemicals, pesticides, and dyes commonly found in meat. Meat-eaters consume drugs like penicillin and tetracycline on a regular basis.

11. Animals are shot full of dangerous hormones, drugs, and chemicals. When they are slaughtered they are in fear and pain. These feelings trigger the release of these stored poisons and toxins directly into their systems, which in turn are ingested by the meat eater. The animals slaughtered are often diseased. Meat processors are allowed

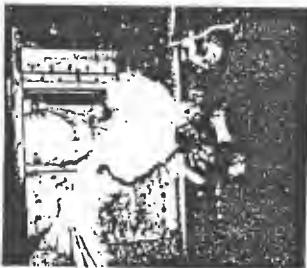
to use any diseased animals, even cancerous ones, as long as they remove all the parts of the animals that are obviously diseased. The life expectancy of vegetarian groups studied, such as Seventh Day Adventists and Trappist Monks, is longer than meat eaters.

Sources: Parham, Barbara, 1979, What's Wrong With Eating Meat; The Lancet,

Compiled by: Toronto Vegetarian Association, 28 Walker Ave., Toronto, Ont. M4V 1G2 Canada.

# TORTURE IN NORTH AMERICA

Over 3 billion chickens are killed annually in the U.S., and over 10 million in Canada for consumption by humans. Their slaughter is the culmination of a pathetic existence devoid of the smallest comfort; an existence totally alien to their natural instincts, survival patterns, needs and desires.



Hatcheries which produce 'egg birds' kill all the male chicks by such means as suffocating them in plastic bags. Their remains become fertilizer or food for animals raised for fur. Immediately after hatching, 92% of the chicks are sold to giant hatchery farming corporations such as Pillsbury, Safeway, Kroger, Kentucky Fried Chicken, etc. These battery farms house up to one million laying hens each. At ten days old the chicks are debeaked, which entails the removal of the upper mandible or the entire tip of the chick's beaks. They are debeaked a second time at 20 weeks of age. The chickens are debeaked because the conditions under which they are raised are so stressful that they will often peck at a cage-mate until she is dead; a weaker chicken has no means of escape. The chicken's beak is a very sensitive and important part of a chicken; apart from the pain endured during removal, the bird has thereafter lost an extremely helpful member. The removal of the beak adds greatly to the frustration suffered the rest of their lives.

Battery cages are packed in long rows, one above the other, four or five tiers high. They are constructed solely of wire mesh, with the floor sloping toward the front to enable the eggs to roll out into the collection tray at the bottom. The birds are packed so tightly in these cages (4 or 5 per cage) that they will have between 1/4 and 1/3 of a square foot each - less than the size of a record album cover. They must climb over one another to reach water and food. They spend their entire lives standing on a wire floor which produces painful malformation of their feet; their claws grow so long they will often curl completely around the wire, trapping the bird for her lifetime (or resulting in slow death by starvation and dehydration if she gets caught away from the food and water). Abscesses form on the birds' breasts and the tail feathers are usually rubbed away exposing red, sore skin. Even if they were alone in the cage it would still only allow enough room to stretch one wing at a time; if one chicken moves the others are compelled to do so. Many are lost through suffocation or being crushed by fellow inmates. Allowances are made by the producers for these losses - up to 20% death rate is normal under these conditions.

One person will usually be responsible for approximately 70,000 birds. The only individual care given is the removal of dead birds. Illness and disease go undetected in the massive units. They are plagued by parasites; flies are attracted by the strong smell of ammonia from the droppings which

accumulate beneath the wire mesh floor of the cages prior to periodic removal (about once a year). Frequent use of insecticides is needed to combat these pests. The aforementioned points coupled with the high density of dust and poor ventilation are great contributing factors to the chronic respiratory diseases commonly found among the birds. The largest portion of deaths are credited to cancer (heart, lung, ovary, kidney), digestive and liver related diseases. A good percentage of the birds merely lose the will to struggle further, give up and die.

Food and water are automatically dispensed at the front of the cages. The food is comprised of various substances including recycled poultry manure and unsalable parts of slaughtered chickens. The cosmetic Xanthophyll is added to the feed to darken the pale yolks of the eggs, and to increase the yellow colour of the chickens' skins, making them more attractive to the consumer. Small quantities of antibiotics are continuously fed to the chickens to promote growth, and at the slightest sign of disease the dosage is increased. When their laying days are over (about 2 years) the chickens' worn out bodies are suitable only for sale to soup manufacturing companies (often Campbell's) or for use in chicken pot-pies, etc. The natural lifespan of a chicken is about 12 years.

Apart from laying hens, another side of the business lies with so-called 'broiler chickens'. These birds exist under the same horrific conditions as the layers, but for a shorter period of time (about 9 weeks) before reaching the desired weight for slaughter. One of the largest producers of broilers is Ralston Purina. Here the object is to produce the biggest bird in the shortest possible time, at the lowest cost to the industry.

Lighting is used to simulate night and day, and is switched on and off at frequent intervals to encourage the birds to eat and sleep in quick succession, and thus rapidly gain weight.

Further exploitation of the hen is seen with the university studies to produce a featherless chicken. This would curb costs to the producer by eliminating the time consumed by feather removal after slaughter. If successfully developed, this would, of course, render the chicken's entire body vulnerable to sores and abscesses from continuous rubbing against the cage walls.

The industry's alternative method of broiler production finds the chickens uncaged but in a huge building with thousands, often tens of thousands, of other chickens. Chickens ordinarily have a highly developed social system, which humans term a 'pecking order'; the chickens can only manage, however, to maintain this system in numbers under one hundred. When housed in the thousands, the birds are hysterical, stressed, and often cannibalistic. When a human enters the house, all of the birds crowd on top of one another in the far end of the building, often killing those on the bottom of the pile by suffocation.

Sources: Feminism and Animals' Rights; PETA, Scatle.

# FACTS ON K.F.C.

Today in Canada, virtually all of the poultry, eggs, pork, veal, milk and by-products (yogurt, cheese, ice cream, etc.) come from animals confined in grey, steel, mechanized, factory-like buildings that are scattered throughout the southern third of the entire country, from Victoria, B.C. to Charlottetown, P.E.I. Ten million confined laying and broiler birds are the 'meat' of Canada's poultry industry. The Ontario Chicken Marketing Board reports that in this province alone (Ont.) there are 700 commercial broiler farms and 804 egg laying operations. These flocks of 10,000 to 50,000 birds are all reared on feed which is totally foreign to their natural diets, and is laced with chemicals and growth-inducing drugs and hormones.

The broiler chickens spend their 8 week lives crowded together on slatted floors over manure pits, or, less commonly, stacked in cages like those of the egg laying hens. At first, bright lights flood the building to encourage feeding. Later, in the few days left before their slaughter, when each fully-grown bird has space about the area of a magazine page, the lights are kept very dim to reduce fighting. Crews of 'catchers' wade in and stuff them into crates, which they are held in during transportation. Arriving at the processing plant, they are removed, decapitated, bled, scalded, plucked, cleaned, dressed and packed for the supermarket or fast-food outlet.

Factory farming is capital-intensive rather than labour-intensive, and prefers chemical and technical hardware to human input. In the fifties, traditional farmers were caught in the industrialization of farming that forced many of them into 'bigness' - mechanization and specialization - or risk losing the family farm (which many did).

In Canada, Scott Restaurant Inc. is a perfect example of how agribusiness monopolism through "vertical contracting" - buying up and down the food producing, processing and retailing system - develops market muscle and farm control through restraints on competition. Scott's, which owns Kentucky Fried Chicken (as well as Black's and Brown's Cafeterias), also owns its own slaughterhouses and is buying farms as well as contracting with owners. Essentially, Scott's sets the price for chicken meat in Canada.

The shift from small mixed farms to huge multinational agribusiness corporations has resulted in the development of a cruel, environmentally destructive system that relies on living beings to produce enormous profits, in every step of the process that farms animals into food. Productivity and profit override any concern for the individual human or non-human.

In January 1984, Dr. S.P. Oldham, a federal meat inspector with the Department of Agriculture, produced an inspection report of a Scott's Poultry Packing Plant in Victoria, B.C., in which he cited: "...an employee urinating on a packing house floor ... another instructed to package condemned meat ... employees dumping one of their co-workers into a tank full of slush ... (and) another stabbing of a live fowl with a pitch fork ..." He concluded: "... the poultry is of questionable wholesomeness."

The intensive farming systems of 1987 are an issue that should concern everyone. While protection of animals is of growing interest to many, the destructive impact of agribusiness - from the factory farm to the fast food outlet - is a many-faceted issue, dealing with the environment, human health, humane treatment, sound farming, and ethical business practices.



Animals' Diary 1986



PHYSIOLOGICAL COMPARISONS  
MEAT-EATER HERBIVORE HUMAN

has claws	no claws	no claws
no skin pores, perspires thru skin pores	perspires thru skin pores	perspires thru skin pores
sharp front teeth for tearing, no flat teeth, has flat molar teeth for grinding	no sharp front teeth, has flat rear molars	no sharp front teeth, has flat rear molars
intestinal tract 3 times body length so decaying meat can pass out quickly	intestinal tract 10-12 times body length	intestinal tract 10-12 times body length
strong hydrochloric acid in stomach 20 times less strong than meat-eaters	stomach acid 20 times less strong than meat-eaters	stomach acid 20 times less strong than meat-eaters



A NON-VIOLENT WORLD HAS ITS ROOTS IN A NON-VIOLENT DIET.



For more information please contact:

ANIMAL RIGHTS CONNECTION  
P.O. BOX 640203  
SAN FRANCISCO, CA 94109

(415) - 848-1705

Sources:

Animal Factories by Jim Mason & Peter Singer  
Vegetarianism: A Way of Life by Dudley Giehl

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YOUR DONATION WILL BE  
USED TO TORTURE ANIMALS  
IN USELESS EXPERIMENTS

YOUR DONATION WILL BE  
USED TO TORTURE ANIMALS  
IN USELESS EXPERIMENTS

## Firm's response cheers animal-rights activists

The Globe and Mail

Animal-rights groups in the United States and Canada are claiming a victory in their battle against Avon Products Inc. over its use of animals for testing its cosmetics.

The U.S.-based manufacturer, in response to a campaign conducted this month by the Toronto Humane Society, the U.S.-based People for the Ethical Treatment of Animals and the Hamilton-based Allies for Animal Rights, says about 95 per cent of its new products already are approved without using animal testing.

It hopes that the remaining 5 per cent will be phased out within three months when new testing procedures are approved by the U.S. Federal Drug Administration.

"Avon has reduced animal tests by 83 per cent since 1981," the company says in a news release. "The company has always been on the leading edge of trying to eliminate animal testing."

"Our goal is to be completely out of it," said Susan Kessler, a spokesman for Avon Canada Inc. "Animal testing is not where we want to be."

However, Tilla Zierer, co-ordinator of animal research for the Toronto Humane Society, said yesterday that there are already 200 companies in Canada and the United States that produce cosmetics and household products without using animals for testing. "Why can't Avon do the same?"

The household-products and cosmetics industries have been dragging their heels on this issue, Ms Zierer said. "We are simply trying to accelerate the inevitable so that testing on animals will become a thing of the past."

She said the response from Avon "clearly has shown us that we're moving in the right direction. They've put the stamp of approval on our campaign."

The campaign cost the society "maybe \$100, maximum," Ms Zierer said. It involved sending out news releases to the Toronto media and to affiliates in Winnipeg, Edmonton, Hamilton, Montreal, Vancouver and a few other cities.

Tests using animals is not carried out by Avon in Canada. The federal government accepts the standards set by the FDA in the United States.

## TRAPPING IS TORTURE DON'T BUY FUR

### THE AGONY OF FUR

The war on wildlife is a continuing holocaust with trillions of hours of agony inflicted on millions of our fellow creatures. And why does this war continue? Solely to satisfy the greed and vanity of a small group of people—trapper/furrier/fur-wearer.

In leg-hold traps the animals are held for a day or a week—an average of 15 hours of excruciating pain—until the trapper ends it with his bludgeon. And for every target fur-bearer held and killed, three non-target creatures are caught for the trapper's club. The trapper calls these "trash"—dogs, cats, birds, turtles and endangered species such as eagles. In box traps set for beaver, muskrat and other water species, the animal suffers 15 minutes of all-consuming terror before it drowns. For the seals, killed by order of the U.S. Government, there are hours of waiting and watching the club descend on friend and neighbor before oblivion and the knife.

The glamour of each fur coat is lined with this suffering and waste of life:

	Number of Target Animals in One 40" Coat	Number of "Trash" Animals Killed to Make the Coat	Hours of Agony
Coyote	16	48	960
Lynx	18	54	1080
Mink	60	180	3600
Opossum	45	135	2700
Otter	20	60	1200
Red Fox	42	126	2520
Raccoon	40	120	2400
Sable	50	150	3000
Seal	8	—	32
Muskrat	50	150	1500
Beaver	15	45	225

Beautiful people don't wear fur. They keep warm and display elegance in wool, padded cottons and silks, or in synthetics which, as by-products of the petro-chemical industry, utilize insignificant amounts of natural resources.



It takes up to 40 dumb animals to make a fur coat...But only one to wear it. Beautiful people don't wear fur, there is nothing beautiful about another creature's death.

(From Rocky Mountain Humane Society)

# SUPERMARKET SABOTAGE

This article was submitted to us by an ALFSG member in the U.S. Standard Disclaimer: The ideas expressed here are for your consideration and general interest only. The ALFSG does not advocate breaking the law!!

Supermarkets are just cemeteries for dead animals. Pigs, cows, chickens and fish are wrapped in tight-fitting plasticized suits and placed in refrigerated coffins until someone plucks them up and prepares them for cremation in a kitchen oven, frying pan or food-processor.

Supermarkets are the last link in a long chain of animal exploitation for profit. If individuals can intervene in this process and force shoppers and store owners to question the value - ethical, ecological and financial - of continuing to consume and sell animal products, that action will translate into less suffering and death. During a lifetime, an average meat-eater will consume about 8 cows, 36 sheep, 36 pigs, 550 chickens, and half a ton of fish. Thus, hundreds of animals are saved each time someone switches to a non-violent diet.

## Identify Animal Death

Tell people exactly what a hamburger, steak, or pork chop is. "Meat" is a nice, misleading way of saying dead animal flesh. When you're in a supermarket, take along a bunch of stickers that read:

ANIMALS  
SUFFERED TO MAKE  
THIS PRODUCT

WARNING: THIS  
PACKAGE CONTAINS  
DEAD ANIMALS.

Apply them to packages of meat, dairy items and products containing animal ingredients. Doing so educates customers and makes the managers, owners and butchers think about what they are doing and what customers want (or don't want). Employees will often open up the packages when they spot them to see if the product has been tampered with. That action seems pretty funny when you think about it because all you've done is identify the main ingredient in the product (a dead animal) or explained how it was produced (through animal suffering). It's equivalent to putting a label on a box of spaghetti which says, "This product contains noodles."

Instead of placing stickers randomly on animal products, you may want to target specific items. This approach has a number of benefits. First, you can call attention to products associated with the greatest amount of suffering, such as veal and battery eggs, and work to eliminate the sale of these items. In addition, the assault on the supermarket will appear to be more focused and you or a member of your group may be able to pressure the manager into removing the products from the shelf more easily.

Show them that Meat is the  
Message

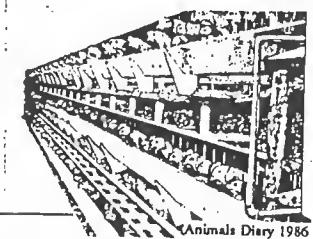
Another good tactic is to load up hand baskets and shopping carts with meat and other animal products and then leave them sitting in a different aisle in the store. The baskets and carts will only appear to be temporarily unattended as when someone goes to get an item which he or she has forgotten. Be sure to load up with fresh cuts of flesh because when these products sit for a period of time without refrigeration, they spoil and have to be discarded. You can quicken this process by slitting the cellophane wrapper with your fingernail, exposing the fish or meat to the air.

Whenever possible, it's good to put stickers on at least a few of the items that you've



sabotaged so that managers and employees will recognize the political nature of the action and not mistake it for a prank. Place leaflets about factory farming and vegetarianism (and veganism) in the carts and baskets to educate people further. Make certain that the flyers don't contain the name of an individual or group who might be held responsible for the action (or any fingerprints, if possible). You may, however, want to create a fake name to put on the leaflets.

Raising animals to be slaughtered and sold for profit *stinks*. So why not let supermarkets know that. Engage people's senses by creating a *real* stench. This can be accom-



Animals Diary 1986



ALF bite back

VIOLENCE  
AGAINST ANIMALS  
LEADS TO  
VIOLENCE  
AGAINST PEOPLE

BE KIND TO  
ANIMALS-  
DON'T EAT  
THEM

MEAT IS  
MURDER  
OF ANIMALS  
AND PEOPLE

DON'T TURN YOUR  
STOMACH INTO A  
GRAVEYARD FOR  
DEAD ANIMALS  
BIRDS AND FISH

SUPPORT  
THE ANIMAL  
LIBERATION  
FRONT

MEAT IS  
ANIMAL  
MURDER

STOP EATING  
MURDERED  
CREATURES

MEAT EATING  
IS ONE STEP  
AWAY FROM  
CANNIBALISM  
STOP KILLING  
AND EATING  
OTHER  
CREATURES

THOSE WHO BUY AND  
EAT MEAT ARE JUST  
AS GUILTY OF ANIMAL  
MURDER AS THE  
BUTCHERS WHO DO THE  
KILLING AND SELLING

THE MURDERING  
OF ANIMALS IS A  
CRIME AGAINST  
HUMANITY

STOP THE  
EXPLOITATION  
AND MURDER  
OF ANIMALS

plished by hiding fresh meat on the back of shelves behind paper towels, rolls of toilet paper, cat litter and other items large enough to block visibility. After a few days the meat will begin to rot and smell, and people will complain to the managers or, better yet, stop shopping there. Again, it's helpful to put stickers on the packages and, whenever possible, to tear part of the wrapper to expedite spoilage. Canned items can be sabotaged by using a small can opener to puncture an air opening in the lid.

## Use Theater to Fight Murder

As you're leaving, you can call additional attention to the role of supermarkets in the chain of animal exploitation. Load up a cart full of meat and other animal products and then get in a check-out line. If you're asked why you're buying so much meat, say that you're planning a large cookout. When the cashier has totaled your "purchase", dig frantically in your pockets and then "suddenly" realize that you forgot to bring money. At that point, a friend or someone in your group could start telling everyone around about the animal suffering and death associated with the products in the shopping cart and mention the health dangers of eating meat, the waste of energy in production, the inefficiency of using grain to raise livestock, and so on. You can then show sympathy to these arguments and decide that you don't want the products after all. Your action may help to persuade others who are listening and watching the theatrics or at least make them think twice about what they are buying. In any case, it will raise awareness and inconvenience the supermarket when employees have to return the products to their original location. This is just one possible scenario for action. Improvise and experiment.

## Suggestions

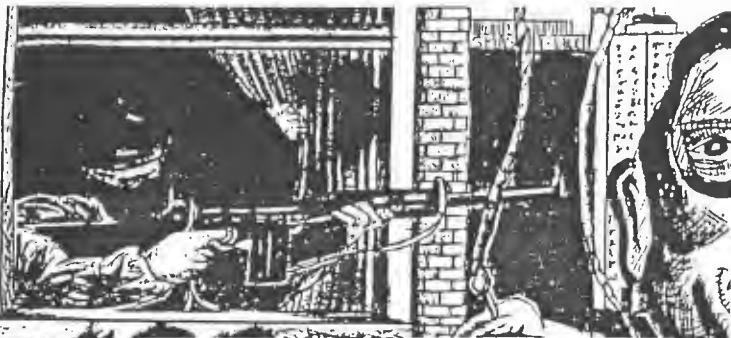
Lookout for store mirrors above the meat coffins and keep an eye out for employees who wander about restocking shelves. Many stores now have video surveillance cameras as well to catch shoplifters.

Switch to different stores temporarily if you think the ones that you have been acting in are on the alert. But keep continual pressure on as many places as possible.

Enter and exit the store by yourself or in small groups of two or three people so as not to attract attention. Most of the actions can be performed by yourself or with a single friend.

Choose days and times when the store is most crowded. That way you won't stand out as a shopper. Fridays and shortly after the work day has ended (5 - 7 pm) are usually good times.

Keep the pressure on a supermarket in as many ways as possible. Someone not taking part in the actions should meet with store managers in your area to discuss the animal products that he or she stocks. That person can provide the manager with information on animal exploitation, factory farming and cruelty-free products which the store could sell. The individual could also tell the manager that many people plan to boycott the store until it stops selling veal, battery eggs, or other chosen products. (If a store is being harassed then anyone approaching the manager may automatically be suspect and hassled by the police. Be careful!)



## McDONALD'S FEELIN' THE PRESSURE

For the past 3 years, Greenpeace (London) - a group independent of Greenpeace Int. Inc. - has put out a call for a day of action against McDonald's on Oct. 16, also known as World Food Day. Activists from around the world have responded to this idea by utilizing tactics ranging from leafletting to smashing in their windows. The goal is to raise the public awareness about the destructive nature of this multi-million dollar corporation, and its harmful effects on people, animals, and the planet. Greenpeace (London) have also produced a leaflet entitled "What's Wrong With McDonald's?" which many groups and organizations, including the ALFSG Canada (Toronto), have distributed and reprinted.

Now it seems that McDonald's is a bit upset over the adverse publicity they're receiving. In England, where this campaign started, McDonald's has threatened many groups, including the BBC, with lawsuits unless they retract certain allegations made against them, and publish apologies. Greenpeace (London) has received similar threats but have ignored them without consequence.

One organization being harassed by 'McDeath' is Veggies Ltd. of England. Veggies reprinted the Greenpeace leaflet, and were subsequently asked by McDonald's lawyers to retract the parts which referred to the destruction of tropical rainforests for cattle grazing and paper bags. The leaflet also mentions anti-union policies, the poisoning of people from the food, and the torture and murder of animals, among other issues.

A British magazine, *Peace News*, published an article about the 'McDeath' intimidation campaign against Veggies in their Oct. 30, 1987 issue, which also stated that Veggies is "researching the validity of the McDonald's case." In response to this article, and that statement in particular, McDonald's have issued new threats. Their lawyers' letter says, "In view of what has appeared in *Peace News*, the situation is obviously now more serious." They threaten High Court pro-

ceedings unless Veggies publish a retraction to retract the allegation that McDonald's is responsible for the torture and murder of millions of animals! This is an incredibly ludicrous request, unless of course, their hamburgers are indeed not made from dead animals; though if it was discovered that they were all chemicals and initiates, no one should be too surprised!

Veggies have decided not to give in to this multi-death corporation pressure and are prepared to fight a court battle. If they do, they will need a lot of money, knowing that in 1986 McDonald's made \$1.32 million profit a day, and can afford to fight back their opponents.

In further news, *Animals' Agenda* reported in their Oct. 1987 issue that McDonald's have been forced to withdraw advertisements which claimed that their hamburgers were nutritious. The Attorneys General of Texas, California and New York threatened to sue McDonald's, following a research project by a grade 3 class in League City, Texas, which discovered that McDonald's claims about the nutritional value of their food didn't match the facts. The students' research prompted action from Texas Attorney General Jim Mattox who said, "McDonald's food is, as a whole, not nutritious." When the two other states threatened lawsuits McDonald's withdrew the ads voluntarily.

The campaign to remove McDonald's ads was co-ordinated by the Centre for Science in the Public Interest (CSPI), which was also successful in causing McDonald's to withdraw another ad claiming its Chicken McNuggets were made from 100% chicken. CSPI discovered that the McNuggets were cooked in beef fat.

Further information about McDonald's is available from the ALFSG Canada (Toronto), Greenpeace (London), 5 Calcotona Rd., London SE 1, England, or CSPI, 1501 16th St. NW, Washington, DC 20036 USA.



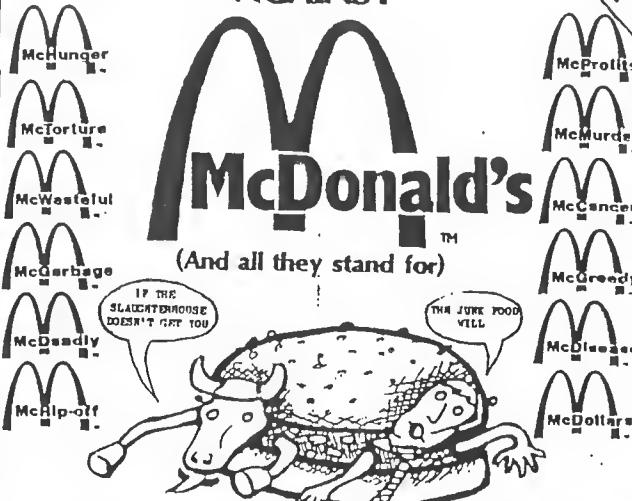
Yes it's finally out!! The new '89 studio demo from IMPETIGO! With 7 songs of ultra-braingrinding deathcore! Check it out!

1. Giallo '89 Studio Demo \$ 4.00 (\$ 5.00 overseas)
2. All We Need.. Live Demo '87 \$ 2.00 (\$ 3.00 overseas)
3. VHS Video (US Compatible) \$12.00 (\$15.00 overseas)
4. Poster of Disgust (11" x 17") 2 stamps in the U.S. or 2 I.R.C.'s or \$1.00 overseas!

Payable in Cash, Money Order or U.S. Checks made payable to Mark Sawicki. Send to: IMPETIGO c/o Mark Sawicki, 307 Lindell Dr. Apt. #1 Normal, IL 61761 USA.

When writing for info please send return postage!

## OCT 16th WORLD FOOD DAY: WORLD WIDE PROTESTS AGAINST



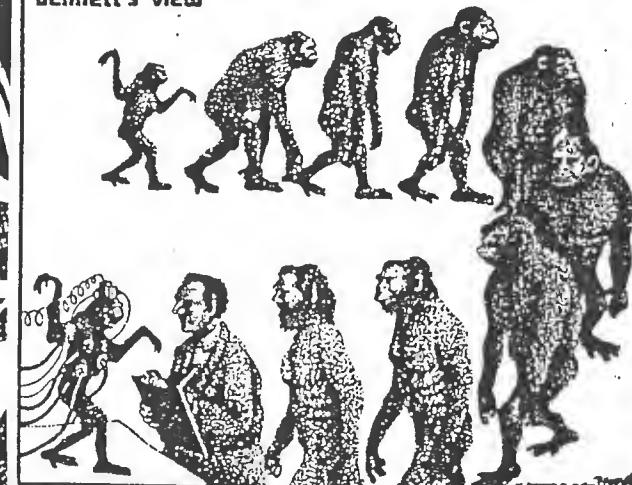
### PEOPLE, ANIMALS & NATURE-NOT MONEY

#### LOCAL DETAILS

Produced by Greenpeace (London) to further the struggle by ordinary people for ecological and social revolution.

ORGANISE NOW IN YOUR OWN AREA AND PROTEST AGAINST DANGEROUS JUNK FOOD, THE MURDER OF ANIMALS, DESTRUCTION OF RAINFORESTS, EXPLOITATION OF WORKERS, MINDLESS CONSUMERISM AND HYPE. JOIN THE STRUGGLE FOR HEALTH, ECOLOGY, HUMAN RIGHTS, ANIMAL LIBERATION AND REAL LIFE.

### bennett's view



## Mass killer appeal nixed

WASHINGTON (UPI) — The Supreme Court yesterday rejected the appeal of convicted mass murderer John Wayne Gacy.

Gacy, 46, convicted in 1980 of killing 33 young men and boys, is on death row at Menard Correctional Centre in Chester, Ill.

However, the decision may not clear the way for Gacy's execution. There is a de facto hold on all executions in Illinois.

# LOCAL YOKELS

I'm avoiding the standard fanzine review section this time for a couple of reasons. First off, there certainly are enough quality zines out there with massive review sections, which are quite comprehensive. Check out M.R.R., Uniforce, Hippycore, Village Noize, etc...to see what I mean. Also, I have this feeling that my opinion doesn't really influence buying habits (and should it), so that review sections are little more than a waste of space. You know what you like and so do I, so I'll give you my top 15 fave reviews and maybe that'll suffice, or maybe it'll simply be self indulgent. In any case I've decided to give exposure to recent local releases, since a zine should be supportive of it's scene. Also, there is some really great stuff coming out of T.O. that outsiders might not be aware of. I hope you check out what this city has to offer in the way of alternative music and alternative thought. So for reviews of our local yokels read on.....

**ROCTOPUS** demo - Definitely a "live" band, their demo doesn't quite capture their raw energy, possibly due to the clean production. Don't get me wrong however, this is a great tape with lots and lots of time changes and great musicianship. They go from doomy to rock to jazz and funk with wonderful fluidity. Inventive riffs, some great bass slapping, a solid drum sound, and great production is what you can expect from this demo. See 'em live if you get the chance, if not write Legion of the Octomen at 1170 Creekside Dr., Oakville, Ont., L6H 4Y9. Pe

Pe - Paul Abrash

SteP - Stephen Perry

## MORE STUPID INITIALS

"An Amazing Feat" ep - It's difficult for me to review this because I am very partial so keep that in mind when I tell you that this record is one of the hottest things to come out of Toronto in some time. A totally hot packaging job that is complimented by a good variety of music, which ranges from the thrash of "Make My Day" to the folk of "The Border Song". Something for everyone displaying the band's maturation as musicians. Lyrically, I can't help laughing along with this band as their messages to typical topics like machismo, political boundaries, and everyday life become stamped with a unique humorous perspective. "Shoelace" is a real stand out, but their cover of the Village People's "Macho Man" is the icing on the cake. There's not many copies left so don't even take the time to think about whether or not you should pick this up because if you do, you could wind up missing out. (\$3.00 ppd to Bucko-5 Records, 253 College St., Unit #144, Toronto, Ont., M5T 1R5). SteP

**V/A "Ontario: Yours to Discover!" cassette** - A really good tape compilation of Ontario bands. This tape has been in the works for a couple of years, so a lot of the bands are now defunct, and this tape captures them in their heyday. A good selection of bands from all over this wonderful province; included are No Mind, D.O.G., M.S.I., Godcorp., Sons of Ishmael (live), Social Suicide, Nunfuckers, Hype, Negative Gain, Porcelain Forehead, Guilt Parade, and twelve others. Decent sound quality and comes with a booklet. A damn fine job. (\$4.00 ppd to Stephen Perry at 11 Reiber Cres., Willowdale, Ont., M2H 1C3) Pe

## HYPERACTIVE YOUTH "Static"

demo - Musically, this band plays mid tempo thrash laced with riffs that have the potential for sounding real heavy. The vocals sound like they are being sung through a bull horn to give that Butthole Surfers effect. The demo is of garage sounding quality and being the fan of bad production that I am, I just ate this tape up (ed note: is it my imagination or is side B recorded lower than side A). It doesn't seem like a lot of work went into the lyrics as there is not a whole lot being said, but that could be on account of the personal complaints that I have regarding the sexist overtones that songs like "Close Shave" and "No Way" espouse. Some other themes that the band explores include skating, eating donuts, work, the pains of love, and war, however they all have this goofy Hyperactive Youth twist of approval on them (ed note: Listen to songs like "Skip in the record" to see what I mean). On a whole, despite the bad lyrics and bad production, I would give this band an 'A' for effort and a 'B' for originality. (Hay, 41 Mississauga Valley Blvd., #4, Mississauga, Ont., L5A 3N5). SteP

## DRUMS ALONG THE GARDINER

3 song demo - This caught me by surprise one night while hanging out at the radio station. The music varies from stop 'n go thrash to mid tempo meandering. Vocally, if you took Bill Murray, got him to breathe helium, and then made him sing to Big Stick material you would get D.A.T.G. Nothing too serious lyricwise as is evident with songs like "Beer Gut", but all in all this tape is fairly enjoyable. Brought to you from the lab that believes 'If it's a hit, it's a miracle!' (Miracle Records, Box 6994, Station A, Toronto, Ont., M5W 1X7). SteP

**FUMBLEKIN** "Stick It.... Bahama 9 Session" demo - Take that strumming sound of Soul Asylum, combine it with the drum rolls that have accented Hendrix's material and mix it all up with some Victim's Family like time changes to bring out hints of jazz precision and you'll wind up with Fumblekin. The vocals are blended into the background, combining whispers and shouts to create a unique style on their own. Once again here is a tape absent of a lyric sheet, but the song titles hint at influences ranging from the gothic D.C. style of "Frontline" to the goofiness of geekcore with "Bonus Slonus". However don't misread all these comparisons fore Fumblekin have their own sound and being as eclectic as it is, all these comparisons are my feeble attempt at trying to pinpoint what this might be. I strongly recommend that you write the band for this tape because although it was not made for public consumption they will probably succumb to the pressure and tape it for you. And to be honest, the only way you will ever know how dangerous these boys sound is to listen for yourself (Ted Robinson, 10 Sandalwood Pl., North York, Ont., M3B 1L6). SteP

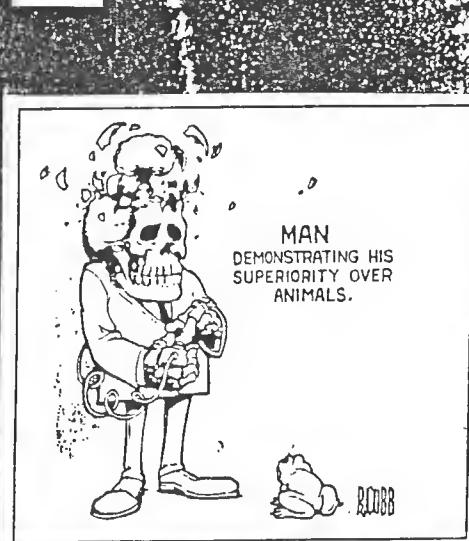


**GUILT PARADE** "Coprophobia" 1p - Toronto has produced some great vinyl in the past, but this is magnificent. One of the best debut vinyl releases I've ever heard. I bought it. I took it home. I played it. I flipped the side. I played it. Flipped the side. Played it..... ad infinitum. It hasn't left my turntable in three days. Great production, catchy, well-developed songs, great musicianship. Nothing standard or generic about this band. I've always admired Guilt Parade - I hope this release gets them the recognition they deserve. (Fringe Records) Pe

**5 FOOT NOTHING** "Finally" demo - 4 piece out of Ajax, Ont., definitely sound All/ Descendents inspired (nothing wrong with that in my book) although they're not the Descendents clones that M.R.R. would have you believe. Give them a little time to develop their sound and they should come up with some really great original melodic hardcore. Good musicianship, songs about love, decent production. (Tod Lavery at 123 Deacon Ln., Ajax, Ont., L1S 2T4). Pe

**STICKMAN** "Yikes!!" demo - Formed out of the ashes of Death of Gods and Alcohol Preps, this band has forged a new sound for themselves. The best comparison I could make would be to the Doughboys although they remind me of Pigfarm at times too. So obviously this is melodic punk rock with some power, a bit of a twang, some acoustic parts; well produced, and thoroughly enjoyable. (Terry Girouard at 510 Fergo ave., Mississauga, Ont., L5B 2J3) Pe

**SONS OF ISHMAEL** "...Sing Generic Crap I" ep - This blows down doors with the sheer power of their wit and sarcasm as set to a thrash beat. Not many people escape unscathed from the wrath of S.O.I.'s criticism as they attack the authorities of the police ("Obnoxious"), corporations ("Downsview"), U.K. thrash bands ("Fluffy the Cat"), and scenesters ("Louie Louie" and "Elastic Sympathies"). With all the bases covered, the Sons proceed to make threats with their music by giving us a taste of what it might become like if things within the scene don't change, by playing a waltz. They've also incorporated aspects of folk by their usage of untold histories with songs like "Hallowe'en Party" and intro clips of Doug 'Ildiko', which capture the memories of a club's past (sniffle, sniffle). My hat goes off to this world class band for another stupendous work of art. A D.I.Y. (do-it-yourself) project of exemplary calibre. Punk rock in true fashion that leaves me itchin' while achin' for more (Send \$3.00 ppd to Tim Freeborn, P.O. Box 1403, Meaford, Ont., N0H 1Y0). SteP



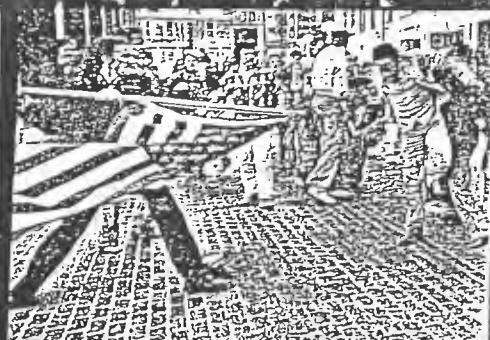
### Fur's flying in London

Twiggy and actress Julie Christie, wore sweatshirts with the slogan, Yuck, Your Disgusting Fur Coat to launch a campaign against the fur trade as the animal rights group Lynx opened a London clothing store. T-shirts announce: "It takes 40 dumb animals to make a fur coat. But only one to wear it."

# PAUL'S TOP 15

In no particular order.

**INFEST** 7" - The adjectives come flooding into my mind again, fast, powerful, faster, frenzled. Stop. Great production, great songs, making for a swell seven incher. I sort of get the same feeling when listening to Siege - You know - the "this music is just too intense for words" kind of feeling. You'll probably never find a copy of this anywhere (Hi Om's), but they've got a twelve inch out now that is just as satisfying. Watch out for these guys - They're just getting warmed up. (Drawing Blanks Records)



**BAD RELIGION** "Suffer" - What can I say about this lp? It's hard for me to talk about this very righteous slab o' wax without getting emotional. Adjectives such as powerful, melodic, catchy, tuneful, upbeat, happenin', groovy might give you some indication of what it is like, but words can't possible do this album justice. My only complaint is that it's just too damn short. (Epitaph Records)

## G ANX/ FILTHY CHRISTIANS

split 7" - An incredible onslaught of top notch Swedish thrash. Filthy Christians suffer a little due to muddy production although it's not all that bad. The G ANX side totally rips - the better of the two by far. I was more familiar with F.C. because of their amazing third demo released early this year. Both bands are extremely fast, the Filthy ones approaching Napalm Death speeds at times. All in all a devastating ep.

**GROOVY AARDVARK** "Promo Demo '89" - More great stuff out of Montreal. Very powerful and original stuff here folks. Four songs blending rock with hardcore with jazz to create a very unique sound. Great production/ packaging intended to spark some label interest. If anyone deserves it these guys do. Pretty good lyrics and a swell bunch of guys to boot. Support. (Danny Peake, P.O. Box 96, Station "H", Montreal, Quebec, H3G 2K5)

## SEPTIC DEATH

"Kichigai" - Another incredible release from Pus and Co. Five ultra lethal grinding mahemic killer tracks from one of my all time favourite bands. Insanity!! (Pusmort)



## HERESY

"Whose Generation" ep - Sadly their swan song (Although a final Peel Session maybe on the way). Of course this ep totally kills in the line Heresy tradition we've come to love. A bit of a slowed down and better production distinguishes this from their previous releases. Why do the best bands always break up so early in their 'careers'. (In Your Face, 5/13 Victoria Centre, Nottingham, NG1 3PB, England, U.K.)

# INFEST

**XYSMA** "Swarming of the maggots" demo 16/04/89 - Yeeoowwwzzzaahh!! Napalm Death, Carcass, S.O.B. - To this list of grindcore greats add Xysma. A demo of incredibly short, fast songs of brutal intensity. Hailing from a small town on the west coast of Finland, this band smokes just about everything I've heard in the grindcore vein. Undoubtedly Carcass influenced, especially in the lyrical department. Check out titles like "Pulsating Cerebral Slime" and "Pulverized Necrobrains". The demo closes with a cover of Napalm Death's "Deceiver". What more needs to be said. (Sorry, no address)

## DEAD SILENCE

"For Your Ego's Sake" ep - Another thoughtful release by this Colorado band. The music is what we've come to expect, mid-tempo, powerful punk; lyrically expect intelligent arguments speaking out for animal rights. This ep comes with a booklet filled with facts and dialogue concerning the rights and abuse of our animal friends, as well as addresses to write for additional info. A superb job, entirely refreshing. You don't have to be told that this is the type of stuff deserving of your support. (Send \$2.75 ppd to Hippycore, P.O. Box 195, Mesa, AZ., 85211, U.S.A.)

**MALICIOUS GRIND** "Welcome to Lile" - Cool follow up to their amazing demo. 14 raging hardcore classics, with both male and female vocals. Their lyrics leave a lot to be desired at times, but doesn't keep me from enjoying this record. I guess everyone knows that they've got Ingrid from Bulimia Banquet on bass/vocals. Musically, this totally satisfies - lots of time changes, raw production and wicked cool female vocals. On France's New Wave Records. (A.P.M.C. BP#6 75462, Paris, CDX10, France)

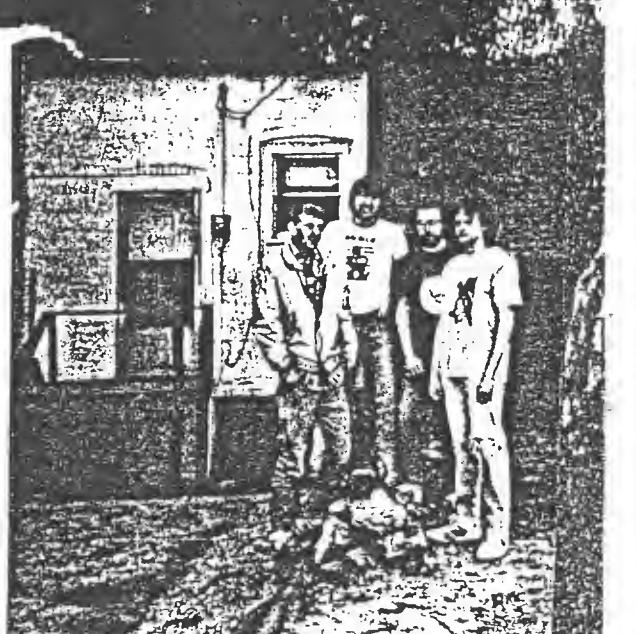
**EXIT CONDITION 7"** - I just picked this up a couple of weeks ago and already I'm wearing out the grooves on this sucker. Six songs of powerful melodic hardcore. It's out on Pusmort or write 'em at P.O. Box 180, Stoke on Trent, ST4 8XT, U.K.



**RIPCORD** "Poetic Justice" - Well here I go again. Undoubtedly the finest Ripcord recording thus far. Another great U.K. thrash band getting better and better and then breaking up. Why? They leave no room for doubt about their feelings concerning the early Boston thrash sound and you can hear the influence. Straight ahead, no nonsense hardcore played well - fast, aggressive, tight. Add well above average lyrics, a crunching guitar sound and some of the most amazing drumming I've ever heard and you've got one hell of an ep. (Raging)

**PINK TURDS IN SPACE 12"** - Out of Northern Ireland comes this raging debut vinyl release. Amazing sound for having been done on four tracks. The sound itself is reminiscent of early Sacrilege - the female vocals, of course, contribute much to the comparison. A D.I.Y. project well worth your support. Distributed by (In Your Face 5/13 Victoria Centre, Nottingham, NG1 3PB, England/U.K.)

**IMPETIGO** "Giallo" demo - I've been waiting quite a while for some new material and here it is - a studio demo! Their sound has really progressed from their "All You Need is Cheese" live demo. They've added a second guitarist and Stevo has gruffened his vocal style - They definitely sound Napalm Death influenced. Some newer songs, some older - "Who's fuckin' who?", "Scabby man", "My Lai". The demo title is the Italian word for horror. Lyrically they discuss living in Illinois, Jane Fonda, Uncle Creepy, Venereal Warts, and of course the SCABBY MAN. Markus also does the Uniforce zine so drop him a line: (Mark Sawickis 307 Lindell Dr., Apt. 1, Normal, Ill., 61761, U.S.A.).



**RYTMIIHAIPIO** Demo - Intense Finnish thrash played at a million miles an hour with the most insane vocals you've ever heard. The demo was recorded in December 1988 and they are supposedly coming out with an ep soon. The name means "Rhythm Damage" and it's quite appropriate. (Antti Ekman, Tervakkotie 5, 01350 Vantaa, Finland)



**NAPALM DEATH/ S.O.B.** split flexi - Ahh...Napalm Death. How do I love thee...Well what you've got here is six tracks of unrestrained chaos by the world's masters of grindcore thrash on one side, and their Japanese counterparts on the other. Lyrically brilliant and musically devastating, this is one killer ep. S.O.B. even do a Napalm Death cover - What more do you want?!!!!

# STEVE'S CRUCIAL TEN

Established his mother to death. Sullivan later attempted to burn down the house, then fled into nearby woods.

der-suicide sparks satan

Here are some reviews for a few of my current favourite listening music. However I feel the need to qualify my selection for a couple of reasons. First off, Paul beat me to some of the reviews that I was going to do, so this is a makeshift top 10 based on what Paul didn't review. Secondly, I'm sure that there are a lot of cool things that I haven't heard, usually for the same physical restrictions as everybody else (i.e. no time and no cash). I apologize to all those worthy who have been ignored, but there is not much that can be done about that other than either getting a job or getting you fine people to send in your material. Seeing as neither is too likely, I am open to suggestions. So without further adieu, here are my reviews, in alphabetical order.

Jefferson murder suici

Tw talk

**BLISS** "Off the Pig" demo - Out of the ashes of the Wanted, Fall-Safe, and Worshipdog Gimmick come Bliss. It seems strange that something so good would come from others misfortune, however let us not forget that manure is a primary ingredient for growing roses. And how sweet Bliss is? Musically, they remind me a lot of Guilt Parade with those quirky time changes. At times, their ability to build concepts reminds me of Fugazi. And similarities to early Descendents and Black Flag are not far off in songs like "Dehumanized" and "Amazing Drugs". (In fact, the Flag influence has them doing a cover of "Nervous Breakdown" live). But Bliss stand out with their bass laden riffs that twist and churn one along a musical voyage that is bound to leave one in imitation of an epileptic fit. The vocals are distinct in the clarity and at times remind me of a calmer version of that singer for Th'Inbred. Lyrically, this outfit seems to have a lot to say and could be providing us with some interesting insights, however it is difficult to say without a lyric sheet. Their messages seem to vary from criticism of the 60's ("Amazing Drugs") to attacks on standardization ("Dehumanized") to the glorification of their hand puppet stage prop "Mr. Wormy". Just enough seriousness and silliness to make this both educational and entertaining. However when listening to songs to be anthems like "Got the Time", it doesn't matter what they say or who they sound like. Simply put "Bliss Blissster" (\$5.00 ppd to Mike Stevenson, P.O. Box 91, Succ. St-Henri, Montreal, Quebec, H4C 3J7).

occult

**CULTURE SHOCK** "Onwards and Upwards" lp - Wow, does this ever sound like Basement 5 (an underground garage band from the 60's) with an aggressive edge. What this means is acid sounding rock broken up with ska breaks that borrow aspects of reggae and dub. Some of the dub material, found in songs like "Open Mind Surgery", remind me of some of the re-mixes that I've heard done on the English Beat import of "What is Beat?". However Culture Shock have more of an experimental edge to them, incorporating media clips and sounds. The lyrics are like nothing I've read before as Dick has a real knack for fitting the personal into structural things. In keeping with his hardcore roots, Dick sings about society ("Civilization Street" and "Pressure"), revolution ("You are not alone", "If you don't like it", and "When the fighting's over"), and the scene ("United"). Some real innovative stuff for ska fans (Bluurg Records, 2 Victoria Terrace, Melksham, Wilts, SN12 6NA, England).

**FUGAZI** "Margin Walker" ep - Let me begin by qualifying that there hasn't been a band to come along in sometime that can move me like Fugazi can. This ep contains more of the lyrical cannons that keep one thinking about the meaning long after the ringing of the words have stopped. But I am a bit disappointed with the music. Not quite my bag, however after a few listens one still can't help but sing-a-long. The way I hear it, this new ep is an expansion on the gut wrenching post punk blues that is polished over by a myriad of influences. In songs like "Margin Walker", "And the Same", and "Lockdown" I hear that ringing guitar sound that is reminiscent of the Edge's U2 sound. In songs like "Provisional" their is no mistaking the pop catchiness of R.E.M. All the while achieving a melodic catchiness that D.C. bands are notorious for. Consistently crucial. (Dischord Records, 3819 Beecher St., N.W., Washington, D.C., 20007, U.S.A.)



# BLISS

Cops still probing satan-murder link

Stevens told his office is checking out

**JINGO DE LUNCH** "Axe to Grind" - Very heavy rock influenced material that ranges from later day Bad Brains to AC DC (Listen to "Steamed"). Lyrically, topics fit within a resistance framework as is evident from "Different World" and the call for action of "Klick and Run". Also prevalent is an incorporation of rasta culture which is evident from songs like "Chill Out" and the title track "Axe to Grind". However ideas aside, the themes remain consistent as yvonne has been appropriately dubbed as the female H.R. Yet with songs like "Did you ever" and "Shot Down" a distinction can be drawn with the background of gospel like back up singing. On the production side of things, there is a togetherness that stands out from the previous releases, which illustrates the band's maturation within a studio setting. The chances that you will be hearing more from and about Jingo are very great, so don't wait until the big 7 sink their teeth into this German delicacy. Leftovers always loose flavour (Hellhound Records, but this can be picked up for 14 DM through Bonzon Records, Bockstr. 39, 1000 Berlin 61, W. Germany).

**OPERATION IVY** "Energy" - The title says it all so I thought I'd make up a little poem to describe how I feel about this record;

A groovy little platter  
Guaranteed to make you chatter.  
From the moment you hear the beat  
It has the juice to kickstart your feet.

More of that ragged sounding ska, which is powered with a blend of hardcore and cemented by melodic sing-a-longs. Definitely a soundtrack for ferocious toe tappers. Songs like "Unity" capture the old with the new as Op Ivy take you back to the early Clash Material. And their rendition of "Boots" is bound to get even the coldest wallflower jumping. This record sizzles. In fact, I think its melted to my turntable because I've been unable to peel it off my wheels of steel within the last two weeks. My only complaint is that this could have been their swan-song as Operation Ivy are no longer. Come on Lookout, prove me wrong. (Lookout Records, P.O. Box 1000, Laytonville, Ca., 95454).

**MUTABARUKA** "Any Which Way....Freedom I" Ep - Lyrical genius preserved despite the pop sounding reggae beat combine to make this the dub poetry album of the year. Once one gets use to the patois, the treasures of a resistance philosophy slowly unveil, glorifying the struggles of the Navajo at Big Mountain, the Nicaraguans right to self determination, and the Jamaican cane workers; The cry for action speaks loud and clear in poems like "Letter from a Friend", "Revolt ain't a revolution", and the Malcolm X influenced title track "Any Which Way....Freedom I"; And Muta makes his own personal commentary on a variety of evils including racism ("Skins"), cocaine ("Drug Kulcha"), and the contradictions found amongst religions ("God is a Schizophrenic"). At times, the music comes to resemble lounge music that might be heard on the Love Boat, while at other times the music is unparalleled with a progressive conceptual jazz style. But on a whole, reggae is the beat to back Muta's firey words similar in a manner to that of Gil Scott Heron's work. Respect is long over due (Shanachie Records).

**REASON TO BELIEVE** "The Next Door" Ep - Emo-core with some power. The comparisons to Minor Threat aren't too far off, but this disc is way more melodic. In fact, after a couple of listens you won't be able to prevent yourself from singing along. However the meanings of most of the songs are pretty sketchy (Either that or I'm real tired). There is a pretty good attempt at writing about spousal violence with the song called "True Love Always". But the music is the stand out, to a fine package. Some real cool layout designs top off the whole thing. This wins my vote for the best new band of the year. (Nemesis Records).

**3 2 Song demo** - Although this is not an official release my conscience won't let me go without being honest and including this as part of my crucial ten. Everytime I hear this, I get this goose pimpley urge to dance around nude in a field on a bright sunny day. There are 2 songs to be found here, absent of both lyrics and titles, but that's no matter. The first song begins with a classical type of a gothic like intro which busts open into a mid tempo beat that constantly builds. The hanging anticipation of the first song is cracked open wide with a galloping drum beat of the second song only to be filled in with a vocal barrage strong enough to barrel an unexpected listener over. So consider yourselves forewarned. Overall, this is some very hard driving rock that is filled out with sing-a-longs that are catchier than campfire songs. Dischord would be making a big mistake if they decided to sit on this one, so put the pressure on them to release this by writing them.

**UNDERDOG** "Vanishing Point" - The kings of moshcore have picked up on the dub music. But that's not all. Themes of rasta culture have pervaded Underdog's thoughts as is evident in songs like "Without Fear" and "Mass Movement". In fact, this record sounds sooo Bad Brains influenced that it could pass as hardcore's answer to 24-7 Spyz. A very heavy sounding soul groove with energy to boot. At times Underdog branches out, collaborating other musics, such as rap, that have become associated as New York sounds. And although this may be mistaken as mimicry, I think that Underdog's style is unique and encouraging to hear in that to me it represents progression towards a larger trend; That being, world beat music, but dished out from a hardcore perspective. May the fusion continue. (Caroline)

**V/A "State of the Union" lp** - The message is pretty clear. Right from the introduction of Malcolm X's reminder of 'the serious problem' in SCREAM's "America Dub" through 'til SHUDDER TO THINK's call for action in "Let it Ring". The urgency for change is growing and this compilation is not only that call, but also a testament, as it brings to light some of the injustices in our world via a 12 page booklet that accompanies the package. Proceeds will go to the A.C.L.U. for their defense in the freedom of speech and to the Community for Creative Non-violence for their work on behalf of the homeless. And yet despite all the great political reasons for buying this record, the compilation offers an excellent look at what is going on in D.C.; More specifically within the Dischord community at present. Some of the lesser known stand outs to be found here include 3, Shudder to Think, Thorns, Christ on a Crutch, One Last Wish, Fidelity Jones, and Rain. The comp. is filled out with bands of more legendary status like Fugazi, Kingsface, Marginal Man, Ignition, Fire Party, and Soulside. There is definitely a lot of variety to be heard here and the majority of this material is unreleased. My final word is that this compilation is nothing short of inspiring. So if you're looking for another reason to buy this then you are probably just looking for a reason not to (available through Dischord Records for \$7.00 ppd).

## DR SHRINKER

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## Fur foes plant two firebombs

LONDON (UPI) — Animal rights activists who planted firebombs in five British department stores this week claimed responsibility for another two bombs that were defused yesterday.

The Animal Liberation Front, which wants to end the sale of fur products, said bombs were set in stores in Liverpool and Manchester.



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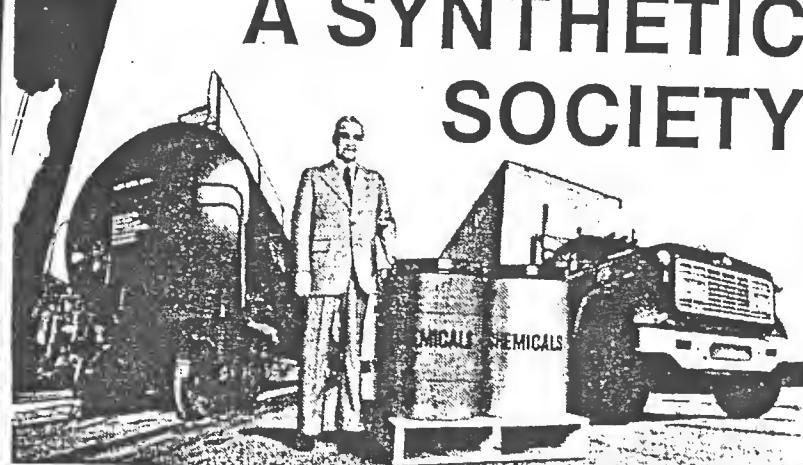
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The American Dream

## A SYNTHETIC SOCIETY





Dalton Trumbo,  
*Johnny Got His Gun* (Bantam Books) First published September 1939. 233pp.

Here is wisdom. What can be said about this novel which has not already been written. The Washington Post claimed "...it is very hard to write about Johnny Got His Gun without being guilty of understatement or hysterics. It is a terrifying book, of extraordinary emotional intensity."

## JOHNNY GOT HIS GUN BY DALTON TRUMBO

Dalton Trumbo was the most famous member of "The Hollywood Ten," film writers blacklisted during the Mc Carthy era. A member of the Communist Party from 1943 to 1948, he refused, in 1947 to answer questions before The House of Un-American Activities Committee and was jailed. From 1947-1960 he was blacklisted in Hollywood and went into self exile in Mexico. He died in 1976.

But about the novel itself. Written in 1938 and published the following year. Johnny Got His Gun is the account of a young man's experiences before and after becoming one of war's casualties. It is intensely brutal, frightening and as relevant today as it was when written. The story takes place essentially within the mind of the main character, Johnny. It must take place there, you see, because Johnny has had his arms, legs, eyes, ears, and the lower half of his head blown off. More than that I will not tell you other than this is the greatest anti-war statement I have ever read, and that goes for the entirety of DISCHARGE's lyrics. Ha, ha, ha. This novel is anti-authoritarian, anti-war, anti-establishment, anti-anything which takes away the rights of those to choose life for themselves. Read this book.

In the meantime, here are some passages from this brilliant novel....

## BOOK REVIEW



And then suddenly he saw. He had a vision of himself as a new kind of Christ as a man who carries within himself all the seeds of a new order of things. He was the new messiah of the battlefields saying to people as I am so shall you be. For he had seen the future he had tasted and now he was living it. He had seen the airplanes flying in the sky he had seen the skies of the future filled with them black with them and now he saw the horror beneath. He saw a world of lovers forever parted of dreams never consummated of plans that never turned into reality. He saw a world of dead fathers and crippled brothers and crazy screaming sons. He saw a world of armless mothers clasping headless babies to their breasts trying to scream out their grief from throats that were cancerous with gas. He saw starved cities black and cold and motionless and the only things in whole dead world that made a move or a sound were the airplanes that blackened the sky and far off against the horizon the thunder of the big guns and the puffs that rose from barren tortured earth when their shells exploded.

....Remember this. Remember this well you people who plan for war. Remember this you patriots you fierce ones you spawners of hate you inventors of slogans. Remember this as you have never remembered anything else in your lives.

We are men of peace we are men who work and we want no quarrel. But if you destroy our peace if you take away our work if you try to range us one against the other we will know what to do. If you tell us to make the world safe for democracy we will take you seriously and by god and by Christ we will make it so. We will use the guns you force upon us we will use them to defend our very lives and the menace to our lives does not lie on the other side of a nomansland that was set apart without our consent it lies within our own boundaries here and now we have seen it and we know it.

# BABBLE - ON

By Steppin' Perry

Howdy and welcome to my first official column. Before I get into it, I'd like to mention a few words, by way of introduction. The reasons for the title "Babble - On" are many and scattered. Quickly, there are two important inspirations which have influenced my decision for such a title. They are my buddy Jack Kahn of Hippycore zine and my association to rasta culture. More specifically, the title was derived from a column that Jack does for Hippycore entitled "Babble". Jack being the inspiring kind of guy that he is, is largely responsible for me finally getting busy and putting pen to paper. But his column enjoys a scattered approach and this is something that I'd like to retain for this column, hence the title "Babble On". Furthermore, the title "Babble On" is a homonym for the Rastafari term Babylon. For those of you not up on your Rasta culture, Babylon is a metaphorical term for the system derived out of historical connotations. This Ancient city was the first place where Christians were persecuted. My interest here being that Babylon represents a common ground of criticism (for the system that we live in), which is shared by all members of the resistance movement be it punk or rasta, man or woman, etc. And seeing as this column wants to generate criticism of the system from as varied a perspective as possible, the title "Babble On" seemed most appropriate.

I want to begin by looking at some of the potential impacts that the Free Trade Agreement (F.T.A.) might have on the independent music scene. This is something that should interest us all because hardcore music constitutes a large percentage of the Canadian independent music scene. However, not all hardcore music is at risk, the F.T.A. stands to impact only on

hardcore that is specifically Canadian. I want to begin by looking at an article written by Victor Barac in January's issue of Fuse magazine entitled "Vanishing Vinyl". In this article Victor argues that the F.T.A. may bring about conditions for a truly independent music scene. But what is an independent music scene?

The independent music scene is an entity that most of us are unfamiliar with because it is a label based on the differences in production practises. The term is foreign to us because a lot of us are involved in the consumption side of things. However we are all wrapped up in it with our association to an underground scene. Independent music refers to a classification of music based on the mode of its production. Following the example set by reggae, punk music gave rise to this mode which is characterized by a Do-it-yourself ideology. It involves the ability to take advantage of new high quality, but inexpensive recording technologies. In relation to the major labels, Independent music is 'music by the people' as opposed to 'for the people'. However not all of us are involved with the production side of things. We are more involved with listening to music and as a result we are more likely to categorize music based on style rather than method.

Now many would make the claim that the style of music and the method of production are connected. This would not be ridiculous to assume because many styles, such as cultural/ ethnic musics have been largely excluded from major labels. This has resulted in the development of an independent music scene. Meanwhile only music with a certain sound that could sell would get signed and this has resulted in the association of a particular homogeneous sound with the

majors. But this assumption has become misleading, as the majors have started to capitalize on the indies. A lot of independents have been lured into the corporate structures with the benefits of cheaper manufacturing costs and better distribution. Metal Blade, Hawker, and Caroline are just a few such subsidiaries. And this process of assimilation is just one in a series of recent expansions that multinational record companies are engaging in. According to Barac, there are other major changes in the organization of profit making for these multinational record companies. But before we delve into them we should look at what the indie response has been to free trade thus far.

The spokespeople for the indies has been The Canadian Independent Record Producers Association (CIRPA). On the 25th of July, 1988, they addressed the Parliamentary Committee Hearings on the F.T.A. about its potentially damaging effects on Canadian music. Their argument against Free Trade can be summarized in three areas of concern. Firstly, despite the Canadian governments promise that the culture industry would be exempt from the agreement, there is an unsatisfactory dispute mechanism which throws into question just how legitimate this claim is. Secondly, there will be a relaxation in the Canadian content restrictions for private broadcasters. And thirdly, the removal of tariffs on imported goods would lead to a rapid shut down of multinational manufacturing facilities and a restructuring of their distribution networks. Not only would there be widespread job loss, but the indies would be deprived of the distribution services currently provided by the multinationals.

Now the point of Barac's argument is that vinyl records are slowly being phased out of the multinational record industry. Cassettes and compact discs have consistently outsold albums in Canada since 1983 and the sales of vinyl have decreased further each year. As a result, vinyl is less profitable and will slowly become extinct. Part of the reason for this is the higher manufacturing costs of vinyl as compared to cassettes. There is also a current shortage of vinyl in Canada that can be attributed to this trend. A scarcity in the raw materials not only drives up the production costs, but also squeezes out the independents as they are the lowest on the priority scale for the manufacturers. However Barac would like us to think that this will all change as the multinationals stop manufacturing vinyl. To build his case he diverts our attention to a number of changes in the organization of the profit maximization for these companies. These changes involve a move towards acquiring the artists' performing rights and profiting from i) the exploitation of their copyrights; ii) the licensing of back catalogue material to independent T.V. and specialist music packagers; And iii) the development of videos from a promotional tool to an entertainment service. Although these may be important, Barac uses these changes to illustrate how the re-organization of the music industry has lead to the actual selling of records as coming to occupy an increasingly subordinate position in their overall profit making strategies. It is Barac's hope that when the multinationals start pulling out of the more costly and hence less profitable enterprises of manufacturing records, the independents will be able to move in and fill the void.

This leads Barac to believe that the FTA will promote the conditions for a truly independent music.

Now although Barac does remain sensitive to all the parties concerned it seems coincidental that this article is pro-Free Trade and is printed in a magazine that is getting funds from our present government; The party which overtly supported Free Trade.

Another thing that Barac forgot to mention was the current status of C.D.'s. C.D.'s have not taken off like they were supposed to, for a variety of reasons. One is that the ink that was being used for labelling the disc was shortening the lifespan of the disc to ten years. So although the C.D., would offer better sound quality, it wouldn't last as long as promised. The second reason was price. Compact discs and their players are quite a hefty investment in comparison to vinyl. And for the limited selection of disc available, people weren't so willing to shell out because their favourites might not have been on disc. With time the record industry is slowly providing us with the consumers' choice, by supplying variety. And furthermore, they have had to start increasing the prices of records so that compact discs could become competitive in the music industry.

Are compact discs already a dead end market? Although it is still flourishing with all the new buyers who are trying to replace their old vinyl collections with the same discs, isn't it possible that the C.D. could be the next to go. They have recently developed an audio cassette of C.D. quality. Now although the disc material may not be in scarce demand, it may still be cheaper to duplicate cassettes of equivalent sound quality. So when these cassettes come out on the market, isn't it possible that C.D.'s could be phased out thanks to the profit maximization strategies of

the multi-national record companies. And furthermore, the manufacturing costs of compact discs are significantly more than they are for vinyl, which means that if bands don't get signed to a major label, they will be reliant on the Do-it-yourself method of the independent scene. And vinyl has a tradition of being preferred to cassettes, at least in the independent scene.

But what puzzles me most is the not knowing. Barac's dream of a *truly independent music scene* is reliant on an assumption that the methods of production will remain the same. Will the record manufacturing plants remain in Canada under the FTA or will there just be a re-organization of the distribution scheme? And if they remain, will the independent music scene provide enough of a demand to keep them in business or will they change over to manufacturing discs? Who knows, but these are very real circumstances that Barac failed to consider when dreaming of his independent music scene.

As the cliche goes, 'History is written by the victors,' and with every winner there is also a loser. Assuming that not much has changed and history is still being written, it is only logical to believe that power struggles still exist. Imperialism is a socio-political and economic structure that perpetuates an unequal system of trade between countries. And in their research on imperialism, John Gallagher and Ron Robinson pointed out that Free Trade Agreements were used as strategies of informal imperialism. The U.S. has had a long history of dominating others, they have also had a history of dominating Canada, so much so that we have earned the reputation as the 53rd State. Given this it seems as though the FTA is the logical next step for the U.S. to exert their power over Canada. The

FTA seems like a most sophisticated method for doing so and as Gallagher and Robinson pointed out, this informal strategy was able to reap better prizes than in the earlier stages, like colonialism. With that in mind, I'd like to end with some words by some philosophers that I feel more at ease with. The following is taken from Dissent's song "Class War" and I think that it is quite relevant when speaking of the political-economic relationship between Canada and the United States.

History has been known to repeat itself.

Have we learned from our mistakes.

Time passes. No one remembers. Nobody wants to give just take take take.

It seems everyone wants to be dominant.

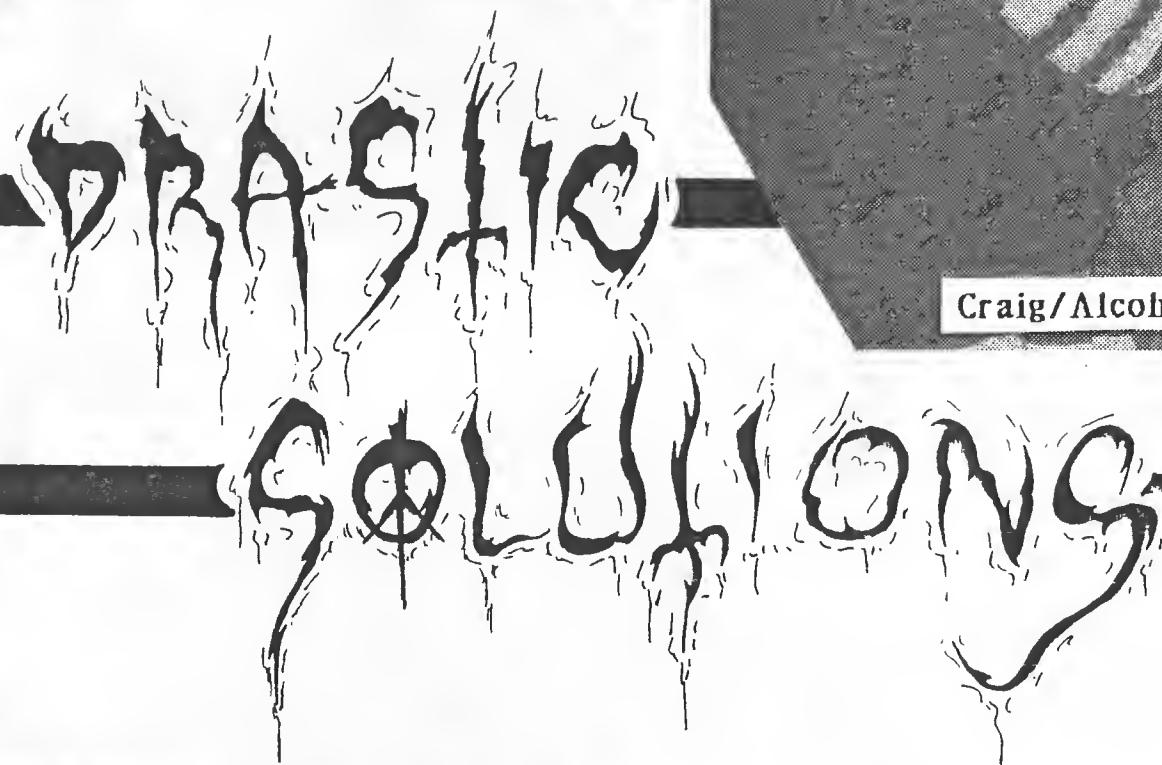
The rich ruling the weak and poor.

Victims left behind without a care,  
In society's **CLASS WAR**.

Could we be engaged in an international class war?

## WHAT'S THE BIG DEAL?





Craig/Alcohol Preps

# DRASTIC SOLUTIONS

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